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THE ENTERTAINMENT TAX.

Plea for Total Abolition.

The Chancellor of the Exchequer, who was accompanied by Mr. Wm. Graham, Financial Secretary to the Treasury, on Friday morning received a deputation of the Entertainment Tax Abolition League, who urged upon him the immediate total abolition of this war-time levy.

The deputation was introduced by Mr. Collingwood Hughes, M.P., and consisted of the following:—

Messrs. Walter Payne, O.B.E. and Bronson Albery (Society of West End Theatre Managers).
Messrs. R. M. Dix and Frank Glenister (Entertainments Protection Association).
Messrs. T. B. Davis and J. M. Glover (Theatrical Managers' Association).
Messrs. P. Broadhead and P. Percival (Provincial Entertainments Proprietors' and Managers' Association).
Alderman E. Trounson, J.P., and Mr. F. R. Goodwin, C.B.E. (Cinematograph Exhibitors' Association).

In his introductory remarks, Mr. Collingwood Hughes emphasised the fact that practically all the various organisations in Great Britain which provided amusement for the public, whether in the form of indoor or outdoor entertainment, had arrived at the conclusion that the abolition of the Entertainment Tax was not only advisable, but absolutely necessary, to enable these organisations to continue to provide entertainment for the public, and at the same time remain in a position of financial stability.

Demand for Cheaper Seats.

Mr. Walter Payne, O.B.E., Chairman of the Entertainment Tax Abolition League and President of the Society of West End Theatre Managers, stated that the march of events during the past twelve months had served to strengthen their appeal for immediate and total abolition; that revision or reduction of the Tax would not meet nor satisfy the universally expressed demand of the public for cheaper seats, nor ameliorate the very direful conditions into which the entertainment industry, as a whole, had fallen. He submitted that entertainment of the right sort was not a luxury but a necessity, and that this fact was realised by all clear-thinking persons. The effect of the tax had been to produce a persistent lessening of the healthy enjoyment of the great mass of people derived from all that the theatre, variety show, cinema or concert hall, or any other form of indoor or outdoor recreation of an interesting and stimulating character could give. He emphasised the fact that the entertainment industry was unanimous in its resolve that the full benefits derived from abolition should not be retained by the proprietors of the houses of amusement, but should be passed on to their patrons, the public. It was anticipated that the abolition of the tax would result in such an increase of patronage that the industry would soon be placed upon a sound financial basis.

Effect of Tax on the Industry.

Mr. Payne submitted figures showing that the yield from this tax since 1921, when it reached its zenith, had decreased by approximately £2,678,000, or by almost 25 per cent. The box-office receipts had decreased during the same period by approximately £10,750,000, and the number of admissions had decreased by approximately 214 millions. These figures were a moderate estimate, but they served to show in a striking manner the effect of this tax upon the industry.

The industry differed from others in that the goods it had to sell would not keep. The stock-in-trade must obtain its cash return immediately it is presented. If circumstances, such as a strike of transport facilities, conspire to keep the public away from houses of entertainment, the loss was immediate, ruinous, and irretrievable.

Mr. Payne went on to say that the tax violated the fundamental canons of taxation laid down by recognised authorities on public finance. It was absolutely unique in its nature and scope in our present system of taxation. It was a tax not on profits, but on receipts. Whether an enterprise upon which the tax falls made a profit or a loss, the Treasury claimed the amount of its levy. The entertainment industry was, at present, contributing to the national revenue out of proportion to its economic ability to do so. As a result, it was standing in a position of the greatest peril.

The Chancellor of the Exchequer thanked the deputation for their very fair expression of their case, and promised to give their representations his most earnest consideration.

[Photo, Langfier.

Miss MARJORIE FULTON.

Playing Principal Girl in Pantomime at the Princess's, Glasgow, which terminates on April 26, making a run of 20 weeks. After a short season on the Variety Controlling tour, Miss Fulton, who is not exclusively represented, may be seen in production later, if present negotiations are concluded. P.A.—1, Alden Lodge, 25, Christchurch Road, Streatham.

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ROYAL GENERAL THEATRICAL FUND.

Annual Meeting.

Mr. Fred Terry, the president of the Royal General Theatrical Fund, occupied the chair at the annual general meeting held on Friday at the offices, Goschen-buildings, Henrietta-street, and his deep interest in its welfare was shown not only by his presence but also by his appeal to the members of theatrical companies to become members. There were also present Messrs. Douglas Gordon (chairman of the Association), Lionel Carson (hon. treasurer), B. M. Ginsburg (hon. standing counsel), C. N. Foreman (hon. solicitor), Frank Weathersby, Howard Rose, Hubert Harben, A. B. Tapping, and the Misses Lillian Rignold, Dora Rignold, Hylda Davies, Agnes Imlay, Paula Desborough, Adeline Mercandelli, and Mr. Charles Cruikshanks (secretary).

The financial statement and balance-sheet for 1923 was submitted, and the secretary gave some figures showing the prosperous condition of the Fund.

The balance of income over expenditure carried to the general account in 1913 was £70 10s. In 1923 it came to £2,508 15s. 10d.

The members' subscriptions in 1913 amounted to £812 1s. 9d., and in 1923 reached £1,481 19s. 8d.

The payments to annuitants in 1913 reached £1,369 7s., and in 1923 rose to £2,324 8s. 4d. He drew particular attention to the balance-sheet for 1923; the assets stand at £89,113 odd—in 1913 they stood at £60,672 odd.

The chairman, in moving the adoption of the financial statement and balance-sheet, said that it spoke for itself, and bore evidence of the magnificent manner in which the Fund was managed by its directors, with the assistance of the secretary.

Mr. F. Weathersby seconded the motion, which was carried unanimously.

Mr. H. Rose moved, and Mr. Weathersby seconded, the re-election of Mr. Fred Terry as president for the ensuing year.

The proposal having been put to the meeting and carried nem. con.,

The chairman, in thanking the members, said he was very proud to hold the position of president, and he thanked them from his heart for having re-elected him. He regretted he was unable to do more for the Fund, but should the opportunity arise he could promise to do his very best.

Mr. Weathersby, in moving the re-election of Mr. Douglas Gordon as chairman of the Fund, said that Mr. Gordon was often to be found at the offices when other directors were unable to attend, thinking nothing of travelling from Eastbourne and back.

Miss Imray seconded the proposition, which was carried. Mr. Gordon, in returning thanks, said that all he did on behalf of the Fund was a labour of love. He believed that he was the senior director, and he was pleased to find that there was a larger attendance at the meetings than there was a few years ago.

On the proposal of Miss D. Rignold, seconded by Mr. Weathersby, Mr. Lionel Carson was re-elected hon. treasurer.

Messrs. Chas. Doran, Howard Rose, Picton Roxborough, F. Weathersby, and Rathmell Wilson (professional), and Sir W. H. Goschen, K.B.E., and Mr. Herbert B. Hays (non-professional) were re-elected directors, and a vote of thanks was accorded them and the other directors.

On the motion of Mr. Weathersby the resignation of Mr. A. G. Warren, A.C.A., as hon. auditor, was accepted with extreme regret, he having held the office for many years.

Mr. William C. Brookes, F.C.A., having expressed his willingness to accept the office, was appointed Mr. Warren's successor, and also thanked for kindly aid.

Mr. Harben moved the re-election of the officers en bloc and a vote of thanks to them.

Miss D. Rignold having seconded the motion, it was carried.

Mr. Ginsburg, replying, said he was sure that the officers were only too glad to do anything they could for the Fund, and it was their hope that there would be an increase in the membership.

Mr. Douglas Gordon, in proposing a vote of thanks to the chairman, said they were all very pleased to see Mr. Fred Terry present. The president was foremost in doing everything possible to further the interests of the Fund.

The chairman expressed his appreciation of the kind words that had been said about him, and said he wished he could persuade the members of his own and other companies to join that wonderful Fund of which he was proud to be the president.

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By HARRY WALL (Author of "Havoc").

Cast includes:—Henry Crocker, H. Worrall-Thompson, Marie Hassell.

Vacant April 21.

Spring bookings include Bradford, Leeds, Harrogate, Blackpool, Halifax, Folkestone, Hastings, &c.

Apply, PERCY ROWLAND, 16, Chandos-street, W.C.2.

WANTED, Monday next, "SERVED HOT" REVUE. 10 scenes. 20 people. Wire, VERNON, 170, Oxford-road, Manchester.

WANTED, Monday next, New Edition a Solid Success, "A GOOD IDEA," a Musical Extravaganza. Unanimous opinion, "A Big Winner." Vacant Monday next. Also April 21, Easter, on, with exceptions. Coms., RAY, T.R., Hebburn-on-Tyne.

CHARM'S PRODUCTIONS present a Comedy Revue, "HULLO! BUBBLES." In Five Scenes.
WANTED, April 14, 21, and 28. April 14, 21, and 28. Midlands or North. Cast includes Lola Charm, Len Martin, &c. 22 Artists, 22. Must have Theatres that can hold the Money. Refer Manager here re Show. LEON, Palace, Swansea. Next, Coliseum, Radcliffe, Lancs.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, Easter week (April 21). Also June 2, 16, July 7, and on, with exceptions.

BERNARD SHAW REPERTORY, May 5, July 28, and on.

"SECRETS."
Aug. 25, Sept. 1, 22, Oct. 13, 27.

CHARLES MACDONA, 10, Charing Cross-road, W.C.2.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS." Produced Feb. 25 at D.P.T., Eastbourne. Prior to West-End production. Unanimous opinion: A Big Winner.

Autumn bookings include: R.C.T., Liverpool. T.R., Newcastle. L.T., Edinburgh. King's T., Glasgow.

SIR CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, April 28, also Aug. 25, Sept. 8, 15, 22, &c.

MRS. BRANDON-THOMAS'S COMPANY, "CHARLEY'S AUNT."

WANTED, September 8, 15, 22, 29, Oct. 13, 27.

By arrangement with Mr. Robert Macdonald, "PEG O' MY HEART." WANTED, August 11 (Scotland), Sept. 8, 15, 22, 29.

For vacant dates, Address, CECIL BARTH, 37, King-st., Covent Garden, W.C.2.

WANTED, Theatres or Halls for Easter, by Ben Greet and the Ben Greet Players, with "The Merry Wives of Windsor" and other Shakespearean Comedies. Address, Pier Theatre, Eastbourne.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED immediately, Contralto (Betty Chester type); good stage appearance. Also Tenor, able to play piano, for Folly Show; joint preferable, not essential; permanent London engagement. Apply, Box 518, "The Era."

WANTED Known. We procure engagements and teach Voice Production. Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, Strong Soprano Voice (al fresco). Apply mornings, 10-11, BOOTH, 28, Brendon-street, Crawford-place, Edgware-road, W.1.

ARTISTS' WANTS.

WANTED Known, Soprano, L.A.M., with good repertoire, is open for engagements at concerts, banquets, cinemas, &c. Fee very moderate. JANE GREY, 22, Hillfield-road, W. Hampstead, N.W.6.

MUSIC HALL ARTISTS WANTED.

WANTED, Cyclists. Good trick Cyclist (lady or gent.), to join good troupe; long contract. Write, LYNTON, 15, Belmont-street, Brighton.

MUSIC HALL ARTISTS' WANTS.

WANTED, April 21, 28, &c. NIGEL CELLSUS & CO. CELLSUS & CO. Beautiful and Romantic Mystery Show. One of the Best of Drawing Acts. Super-cinema Controllers should secure this ideal attraction. Quality tells. This, Theatre Royal, Hebburn-on-Tyne. Next, Regent Theatre, Norwich.

WANTED, April 7, 14, 21, GILLIN, Ventriloquist. Wire, Hipp., Glossop. Make your comedy safe.

WANTED, Monday next and on, by TED E. WOODE, in a pot-pourri act. Wire, Ellenbrook, Boothtown, near Manchester.

WANTED Known, PERCY CURRY, Comedian lib. Monday; halls, revue, sing, dance, patter. H. R., Albion Hotel, Sunderland.

WANTED, Monday next, also April 14, by HADLEY HARMAN, the Superior Character Comedian. Wire or write, 21, Acomb-street, Whitworth Park, Manchester.

WANTED, Monday next, by good Combination of 8 Star Acts. All recognised music-hall performers. Wire or write for pars., REG. DIXON, Cinema, Robertsbridge, Sussex. H.A., Silver Hill, Hurst Green, Sussex.

WANTED, Easter, the TWO DANIELS, Long-legged, Black Face Comedians. B105, Sherbourne-road, Birmingham.

CIRCUS ARTISTS WANTED.

WANTED, Circus Billposter; if not right man cannot stay here. FRED LEWIS, John Duffy's Circus, Newtownards, Ireland.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope. An ideal open-air and circus attraction. Now at liberty. Coms., 38, Sand-street, Rochdale-road, Manchester.

WANTED, Monday, on, JENKINS FAMILY, six people; acrobats, riders, clowns, &c.; own horse; can accept offer for tenting. P.A., 19, Price's-lane, York.

SHOWMEN'S ADVERTISEMENTS.

WANTED, engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber, Toy, and Advertising Balloons. SPENCER BROS., 22, Bouverie-road, N.16.

MUSICIANS WANTED.

WANTED, good Leader-Violin; must be good reader; under Piano-Conductor, for Trio; North London Cinema; no Sundays. Audition Thursday and Friday, 11 till 1. 30, Woodstock-avenue, Golders Green, N.W.11. 'Phone, Finchley 1732.

TOWER, MORECAMBE.
WANTED, Leader for Easter, April 14 to 26, and season, June 9 to Sept. 20; twice daily (no Sundays); must be used to high-class varieties and revues. Age, refs., &c., to ALEC M. BROWN, M.D., Ice Palace, Manchester.

WANTED, Violin-Leader under Piano-Conductor, to open Monday, April 7; 6 evenings; £4; must be good; no duds. MANAGER, Picture House, Rugby.

WANTED, first-class Leader; good reader; big tone. Also Bass Player. Terms, refs., and exp., M.D., Academy, West-street, Brighton.

WANTED Known, brilliant lady Pianiste wishes to meet brilliant Violinist (male), for practice; view engagements. Box 512, "The Era."

WANTED, Violinist, able to take Piano when required; open April 21; A.M.U. terms. Partics., references, PRANCE, New Alhambra Theatre, Devonport.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY, Woodfield-road, Paddington, W.9. Bus 28, 46, 31, or three minutes from Westbourne Park Station. Licensed annually by L.C.C.

Lessee and Manager: WILFRED E. BOYCOTT (Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Musical Director, holds Orchestral Classes daily for all instruments at above studios.

Music from library of 3,000. Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.

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COMPLETE Orchestras or Individual Artists Provided.

MUSICIANS WANTED TO REGISTER FOR ENGAGEMENTS NOW IN HAND.

Join our successful Orchestral Classes now. All communications to W. E. BOYCOTT.

WANTED, Violinists and 'Cellists, to write to WILKINS, 37, Rotheay-road, Luton, for "Tuneometer." Free trial.

GRAND THEATRE, LLANDUDNO.
WANTED, April 21 to 26. Two Violins and Cornet. SHEPHARD, 56, Pershore-road, Birmingham.

WANTED, at once, Violin and Banjo for dance band. Aulition Thursday, any time before 7 p.m. FINCHLEY DANCE HALL, Great North-road, Finchley.

WANTED, Violinist-Banjoist, for Easter and summer season; equally proficient on both instruments; dance and light straight music; audition in West-End next week. Write in first instance, quoting lowest terms, to Box 539, "The Era."

WANTED, Trumpet, Cornet Player; tone and sobriety essential. State experience, terms; photo. Immediate, touring revue. LESTER, Empire, Newport, Mon.

WANTED, at once, to enlist or re-engage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

VICTORIA PIER, BLACKPOOL.
WANTED, from June 8 until Sept. 21, Solo Cornet; must be good soloist; Horn and Double Bass, must have experience in high-class concert and symphony programmes; twice daily, including Sundays; six weeks, three performances daily, except Sundays. Send particulars of experience, terms, age, and references to JAN HURST, 7, Park-mansions, Bath.

WANTED, for Hornsea Floral Hall June 7 to Sept. 14, 7 days, Solo Cornet and D. Drums, full kit, low pitch. Refs., terms, PATTIE HALL, Church Institute, Hull.

WANTED, a Cornet player to complete band; terms £3; for tenting Ireland; open April 14. Apply, DUFFY'S CIRCUS, Strandtown, Belfast.

WANTED, first-class Euphonium Player, for the Broncho Bill Circus; on tour. Boozers please save stamps. Apply, with full particulars, to the BANDMASTER, Broncho Bill Circus, Redditch.

BIRMINGHAM CITY POLICE BAND.
WANTED, Euphonium and Tympani players; must be competent performers; age under 30; height 5ft. 8in. Commencing pay 70s., plus allowance for boots, rent, and band; good service and widow's pensions.
Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

WANTED, Saxophonist and Drummer, to double on string instruments; status of musician on board is that of a cabin or second-class passenger, and no uniform worn. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, immediately, a Saxophonist, Dance Orch., N.W. London; odd engagements; good amateur. Write at once, Box 520, "The Era."

WANTED, Saxophonist, E flat; one who can read at sight and extemporise without making a row; good tone and soloist; amateurs preferred. Saxophonist and other syncopated instrumentalists apply to B., 16, Teviot-street, E.14, stating lowest terms.

WANTED, 'Celliste (lady), for W. End Theatre Quintet, to deputise for several weeks. 11-1 Wednesday, or write to GUS JARRETT, 28, Gerrard-street, W.C.1.

WANTED, first-class lady 'Celliste; also Trumpet (gent.), flat pitch, for London. Apply, GRAY, 12, Archer-street, Piccadilly.

WANTED, to open 8th or 15th, 'Cellist (gent.), for Oxford café; must be good reader and able to take solos in standard works; 24½ hours' week; £3 10s. and three meals daily. M. D., Box 534, "The Era."

WANTED, Relief Organist and Drummer, to open April 5. MOULDER, 31, Glentoch-road, Belsize Park, N.W.3.

WANTED, to open on Monday, April 14, Lady Orchestral Harmonium player. Audition required in Cannock. Evenings only. Salary £2 10s. per week; no Sundays. E., 12, St. John's-road, Cannock, Staffs.

WANTED, to open first week May, seaside resort, Orchestral Lady Pianiste, must be brilliant and Soloist. Salary £7 10s. per week.
Applicants unable to give audition in Cannock need not apply. MUS. DIR., 12, St. John's-road, Cannock, Staffs.

WANTED, Solo Pianiste; 2½ hours, evenings only; 6 nights weekly; moderate salary. Write lowest terms, COURT CINEMA, Malden-road, Kentish Town.

WANTED, first-class Orchestral Pianiste (lady), for London hotel; board and residence given; 30s. pocket-money weekly to begin. Letters only, S. Z., 18, Hogarth-road, Earl's Court, S.W.5.

WANTED, experienced Orchestral Organist and Relief Pianist; audition Wednesday and Thursday afternoon at MILE END CINEMA, 44, Mile End-road, E.

WANTED, Organist (reed), Relief Pianist; also young Violinist, needing experience; ladies; audition to-day, 11.30, Wednesday. HIPPODROME CINEMA, Angel-road, Edmonton.

WANTED, Mustel Organist, also Drummer, with effects; cinema, evenings only £4. State age, full partics., to H. BOLTON, 10, Richmond-avenue, Prestwich, Manchester.

MUSICIANS WANTED.

THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED Known, OPENINGS FOR ALL INSTRUMENTS. The Stepping-stone to Success.

TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE YOU SHOULD HAVE A POLISHING-UP COURSE, TO GET WHICH YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU, 18, CECIL COURT, W.C., WHO ALSO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN DECENT ENGAGEMENTS WHEN PROFICIENT.

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FREE AUDITIONS every Morning from 10.30-12.30, AND ON Tuesday and Thursday EVENINGS, 5.30-8.30.

EXPERIENCED FULL ORCHESTRAS, QUARTETTES, TRIOS, AND SINGLE INSTRUMENTS SUPPLIED AT SHORT NOTICE.

GOOD DEPUTIES ALWAYS ON HAND. THE SEASON IS NOW APPROACHING US FOR SEASIDE AND COUNTRY ENGAGEMENTS.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2.
'Phone, Gerrard 1414.
Reg. L.C.C.

WANTED, by Musical Director to meet lady Academy-trained Pianiste; English and Jewess, of a superior home; experience not required. Send photo, Box 477, "The Era."

WANTED, capable Picture Pianist; open April 7; Palace, twice nightly; small hall; reasonable; comfortable, permanent for useful man. Particulars, SCARD, Cinema, Milford Haven, Pembrokeshire.

WANTED, Pianist (orch.), Relief Organ or Relief Pianist and Rep. Violin, for one day's dep. week. Apply Thursday, at 3 o'clock PECKHAM HIPPODROME, High-street, Peckham.

WANTED, for beautiful Thanet hotel, expert male Pianist; 30 hours weekly; 25 weeks' engagement from Easter. Apply Wednesday, PARSONS, 113, Herne Hill-road, S.E.24. Callers will receive preference.

WANTED, brilliant Pianist, Saxophonist or Trombonist (must be really fine artist and of good appearance), to join well-known violinist-conductor in partnership to run a West-End dance band of the best class. Each partner to supply an equal amount of capital. Box 521, "The Era."

WANTED, Banjoist, to double violin; must be good on both instruments; for 14 weeks, seaside, from Whitsun; audition required. Write, stating terms required, to Box 519, "The Era."

WANTED, semi-professional Banjoist and Saxophonist for dance band. Write, GUYATT, 23, Chiddingstone-street, Fulham, S.W.6.

WANTED, Singing Banjoist, who can double Violin preferred, for night club. Write, J. ROBERTS, 12, Archer-street, W.1.

WANTED, a good Drummer, nights only, for SCALA THEATRE, SOUTH SHIELDS.

Tympanies and Full Kit essential.

To commence Monday, April 7.

Write or wire, with terms, refs., &c., to BLACK'S RINK OFFICES, Holmeside, Sunderland.

WANTED, Trap Drummer, with Tymps., or able to play same; must read. State experience, terms; photo. Immediate, touring revue. Sobriety most essential. LESTER, Empire, Newport, Mon.

WANTED, a Drummer with Tymp. and effects, for cinema; London; man; open Monday. Box 545, "The Era."

WANTED, for London and seaside engagements, Leaders, Reps., 'Cellists, Saxophones, Banjos, Drummers, &c.
THE APOLLO ORCHESTRAL and CONCERT AGENCY, Victory House, Leicester-square, W.C.2. 'Phone, Regent 3494.

Musicians holding contracts for the Big Band for May, please get in touch.

WANTED, SMALL ORCHESTRA for South Coast Cinema.

Able to make music a feature, fit pictures, and understand occasional variety. Continuous daily 2.30 to 10.30 p.m. (no Sundays). Trio or Quartette will be considered (able to include Drums and effects preferred). Routine includes full orchestra for feature film and for overtures and interludes, Solo Piano for relief work. Management has good library, but an orchestra able to augment this will be given preference. To open about April 28 or soon after.

State where to be heard working.

Send photo if poss. and fullest details, with terms, in first letter.

A happy engagement in very congenial surroundings for those able to provide the very best.

Address, in first instance, Box 514, "The Era."

Note.—A letter awaits Mons. Emanuel Luna at "The Era" offices.

WANTED, first-class Musicians (semi-professional), Leader (solo Violinist), Violinists, Violas, Cornet, and Bass Trombone, interested, to join a Co-operative Orchestra. Apply to-morrow (Thursday) at 7.30 p.m., for MR. LEON ARONOFF, St. Bride's Institute, Bride-lane, Blackfriars, E.C.

WANTED, Band of 5, for first-class cinema; up-to-date library essential. Terms, references, full particulars, to Box 537, "The Era."

WANTED Known, R. WOLFF, Violin Soloist, Leader (late pupil of the famous Prof. Wilhelmj); Violin Instruction. Most successful method. Address, c/o 3, Oxford-gardens, North Kensington.

MUSICIANS WANTED.

WANTED, smart Leader-Violiniste; café, Midlands; Ladies' Trio; 14 hours weekly; evening engts. extra; open April 14. Lowest terms for café. Photo, age, refs., Box 535, "The Era."

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano solo, 2s. 6d., post free.
1,500 pieces for sale, from 6d. each.
Musicians Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, Summer Session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and E flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED, good fox-trots, valses, and songs, for early publication. STRAND MUSIC CO., 203, Strand, W.C.2.

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MOVIES LENDING LIBRARY.
Extensive and up-to-date repertoire. No repeats. Mons. and Thurs., 10 o'clock to 1, or app. 88, Notting Hill-gate. Kens. 6604.

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Latest and Best Cinema Music.
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WANTED Known, Jazz Drumming taught; good tuition. 'Phone, New Cross 2714. G. BALDING.

MUSICIANS' WANTS.

WANTED, Engagement by MISS IVY GORDON, Musical Directress (Pianiste), fully exper., Hotel, Café, Cinema; 3½ years Queen's Hotel, Eastbourne; just concluded 12 months Oatlands Park Hotel, Weybridge; excel. refs.; exten. library; own Trio if desired. Add., 2, Wardo-avenue, Fulham, S.W.6.

WANTED, Engt. by Mus. Directress (Violin), at lib.; late Trust House Hotels, Harries, Oxford-street, Christmas; ex. refs.; library; own orchestra if desired. VERNI, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, engagement as Resident Mus. Dir. No objection to playing Oboe or Violin when travelling Mus. Dir. occupies chair. Terms to CONDUCTOR, 45, Waterloo-promenade, Nottingham.

WANTED Known, Violinist (Musical Director) seeks change; Yorkshire or Midlands preferred. Inquire, PESSILIANO, Box 500, "The Era."

WANTED Known, Violinist, M. D., and Pianist (joint) desire change; cinema. Offers, inquiries, in confidence, Box 499, "The Era."

WANTED, engagement as Musical Director (Baton). Violin; variety, revue, or seaside; thoroughly experienced; first-class refs.; at liberty. T. RICHARDSON, 50, Churchill-street, Oldham.

WANTED, by Mus. Dir. (baton, piano); tour or res.; compose, arrange; ex. refs. HARRY DREW, 4, Barnby-street, Euston, N.W.1.

WANTED Known, Musical Director (Violinist) at liberty April 7, owing that proprietor expected 4½ solid playing; present salary £11 per week; willing to take less if comfortable, first-class; 5,000 pieces; Press notices and references. First-class offers only to CONDUCTOR, 20, Flaxman-terrace, Upper Woburn-place, London.

WANTED, by Mus. Dir., Engagement from April 22 till Aug. 2; violin, leader, or repet.; London or S.W.; would deputise. Write, M. D., Empire, Swindon.

WANTED, by good Musical Director, violin (gent.) and Lady Pianist; joint; cinema; library; splendid refs. MAURICE, 13, Park-street, Highbury, N.

WANTED, by splendid Musical Director (gent., violin) and Lady Pianist; joint; cinema; library; excellent refs. MORRIS, 12, Quadrant-road, Canonbury, N.1.

WANTED, ENGAGEMENT AT FIRST CLASS THEATRE OR CINEMA AS MUSICAL DIRECTOR OR LEADER; CAN FIT A PICTURE; JUST COMPLETED TOUR WITH "THE GARDEN OF ALLAH," SOLO VIOLINIST AND MUSICAL DIRECTOR. CHARLES BUNCE, 147, CAMBRIDGE-STREET, S.W.1.

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WANTED, by exp. Violin-Leader M.D., Perm.; extensive, up-to-date library; fitting pictures a speciality; good, powerful tone; conscientious worker; with or without own pianist; distance no object. K., 5, Clarence-house, 204a, High Holborn, W.C.1. 'Phones: Museum 4336, Regent 4335.

WANTED, engt. by Conductor or Leader, under Piano Direction, in cinema band; late Cond. for Royal Pav. Orch., Matlock Bath; also Dep. Cond. and Leader for Municipal Orch. ditto; now Dep. Cond. and Leader for No. 1 Company now touring; 5 years' exp., all lines; picts. spec.; ex. refs.; vacant April 7; fair terms; London shop wanted. Write, LEADER, 94, Stanhope-street, London, N.W.

WANTED Known, Piano and Violin Conductor,
18 years' exp. in all lines.
Can Supply Lady Violinist.
Good Soloist and Library.
'Phone or write:
E. B. (Dalston 2993), 31 Albion-road, Dalston.

MUSICIANS' WANTS.

WANTED, engt. by exp. first-class Pianist-Conductor; vacant April 28; cinema; young; large up-to-date lib.; refs.; good offers. PIANIST, c/o Hambleton, 11, Gledhow-terrace, S. Kensington.

WANTED, Engagement (joint) by first-class Pianist (Conductor) and Violiniste; thor. exper. in all lines; any business; could provide season orchestra for small seaside town; extensive and up-to-date library. PIANIST, 14, Malvern-road, Weston-super-Mare.

Experience, Reliability, Personality.
WANTED, engagement by first-class Conductor (Piano); composer, arranger; resident; mus. com., revue, variety. HOWELLS, 4, Bathurst-street, Hyde Park, London, W.2.

WANTED, Engagement by CONDUCTOR-VIOLINIST, First-class Performer. Box 523, "The Era."

WANTED, Engt. by Violin-Cond.; exp. cinema, theatre, or variety; superb library of classical and up-to-date music. Offers to VIOLINIST, 16, Ifield-road, Crawley, Sussex.

MAURICE B. FRIEDMAN, R.I.M.S., (CONDUCTOR VIOLINIST), MUSICAL DIRECTOR, CORONATION SUPER CINEMA, MANOR PARK.

WANTED, to inform Proprietors and Managers of cinemas, hotels, seasides, &c., that after twelve months' engagement at above cinema, desiring change, I have resigned.
Maurice B. Friedman,
with his famous orchestra,
may be heard daily, except Fridays and Sundays, until May 10
63, Navarino-road, Dalston, E.8.
'Phone, Dalston 4014.

WANTED, by first-class Pianist-Conductor with symphony orchestra; offers for London pictures only; or would entertain good seaside engagement; can be heard any time. Box 538, "The Era."

WANTED, Engagement, exp. Rep. (lady); London or seaside. 75, Summerley-street Earlsfield, S.W.18.

WANTED, by young lady Rep. Violinist, engagement; little experience in cinema; small salary; London suburbs. H., 69, Fulham Park-gardens, Fulham.

WANTED, Engt. by Violinist; exp. rep.; cinema. Address, 129, Selhurst-road, S.E.25.

WANTED, engagement as Violin Repet. or Second; experienced; good tone; steady, reliable. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED, Engagement by Violinist (repet. or first); able to lead; any business; anywhere; abstainer. BOWER, Violinist, Hippodrome, Altrincham, Cheshire.

WANTED, Engt. by good Rept. Violinist. 17, Hornsbay-street, Canterbury-road, Old Kent-road, S.E.15.

WANTED, immediately, by young Violinist, Rept.; could lead trio or small orchestra; pic. or pic. and var.; five years' experience with former; reasonable terms, £2 10s. Write or wire for to secure quick. JOHN ROSE, Violinist, Electric Cinema, Tidworth, Hants.

WANTED, Change by Rep. Violinist; present West-End job 2 years; wants continuous 7 days; £5. JAMES, 91, Tachbrook-street, Pimlico, S.W.1.

WANTED, Sunday Deputising as Rep. Violinist. JAMES, 91, Tachbrook-street, Pimlico, S.W.1.

WANTED, engagement by young Violinist as Repet.; able to lead. VIOLINIST, 15, Marlow-mansions, Calvert-avenue, Shoreditch, E.2.

WANTED, hotel engt. by first-class Leader and Pianiste (ladies); up-to-date library; could provide band. VIOLINISTE, 87, Harvist-road, West Kilburn.

WANTED, engt., Leader-Violiniste; Continental trained; keen musician; good class café, cinema, or season engt.; could supply trio; any distance. The Bungalow, Arkley, High Barnet.

WANTED, Engt. by Violiniste-Leader and Pianist (two), or Trio (Violin, Piano, and 'Cello); fully experienced; cinema, café, hotel; large up-to-date library; over 2,000; disengaged through hall closing; any distance; reasonable terms to M. D., 41, Woodview, Bradford, Yorks.

WANTED, engagement, Leader-Violiniste (lady), under Pianist-Director; thoroughly experienced cinema work; good tone and style. Box 458, "The Era."

WANTED Known, Leader-Violinist at liberty; exp. cinema, café, or hotel; perm or season; can supply trio; brilliant showman. F. A. LEIGHTON, 79, Driffield-road, London, E.2.

WANTED, by exp. Violinist (Leader); cinema, café, or dance; can start immed. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, Engagement (joint) by FIRST-CLASS LEADER-VIOLINIST and Brilliant Lady Orchestral Pianiste, West-End experience. Box 524, "The Era."

WANTED, Engagement by LEADER-VIOLINIST and SOLOIST. Can be heard by appointment. Reference, present Engagement. Box 525, "The Era."

WANTED, Summer Engagement by Violiniste-Leader (L.R.A.M.) and Pianiste; or Trio; fully experienced; reasonable terms; good music; South Coast hotel preferred. Box 527, "The Era."

WANTED, BY WELL KNOWN LEADER-VIOLINIST; JUST TERMINATED FOUR YEARS' ENGAGEMENT IN WEST END. ONLY GOOD OFFERS. WRITE, M. D., 5, BALTIC-HOUSE, 4, CHURCH-ROAD, BRIXTON.

WANTED, deputy work by experienced lady Violinist. A. W., 53, Shenley-road, Camberwell, S.E.5.

WANTED, by Violiniste (Lady). Orch. Engt.; seaside, rance, orch., or concert work; Rept. or Second Violin. Box 502, "The Era."

WANTED, re-engagement by brilliant Violiniste, experienced; fine soloiste and orchestral; good reader; permanent or otherwise; preferably South or West of England; would accept summer engt.; highest refs. Apply, Box 506, "The Era."

WANTED, engagement by good Violiniste (lady); cinema or hotel; first-class testimonials; accept small salary to gain experience. Box 517, "The Era."

WANTED, Engt. by experienced Violiniste; any business; good full tone; excellent library; London or suburbs. 10, Walham-grove, S.W.6.

WANTED, by young lady Violiniste, London engagement to gain orchestral experience; small salary. VIOLINISTE, 11, Prah-road, Finsbury Park, N.4.

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. Box 408, "The Era."

MUSICIANS' WANTS.

WANTED, engt. by young lady Violiniste, several years' exp.; good appear.; Silver Medallist L.A.M. Summer season or perm., rep. or lead. Accept £2. VIOLINISTE, 21, Nicholas-street, Chester.

WANTED, by first-class Violiniste, Leader and Soloist (French lady), with or without own musicians, engt.; hotel pref.; splendid library; Press notices, &c. Write, M. D., c/o Miss Wilson, 21a, Newman-street, W.1.

WANTED, Engt. by Violiniste; cinema, café, or hotel; good orchestral experience and solo repertoire. Apply, MARGARET DREWE, 85, Guilford-street, Russell-square, W.C.1.

WANTED Known, first-class Orch. and Solo Violiniste; fine, strong tone; good appear.; any work; evngs. preferred; moderate terms. Box 548, "The Era."

WANTED, by VIOLINIST (can double VIOLA and DRUMS), engagement, Leader or Repet. VIOLINIST, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engagement, Violinist, in good dance band, seaside preferred, though not essentially; thoroughly experienced; splendid sight reader and memoriser.
H. ZEITLIN, 4, Constellation-st., Cardiff.

WANTED, by first-class Violinist; known in this country and abroad; at Liberty Monday; experienced in all classes of concert work, solos, &c.; willing to accept engt. in hotel at M.D.; first-class reputation, Press notices, &c. All coms. to CHEVALIER, 3, Mulbrave-street, The Hoe, Plymouth.

WANTED, engagement by experienced young dance Violinist; strong tone; able to lead; with well-known band if required. F. E. G., 58, Rochester-road, N.W.1.

WANTED, by Violinist, change; perm. or summer season; exp.; any distance and business. Address, Box 509, "The Era."

WANTED, engagements by Solo Violinists, Trios, Orchestras, any business, under the supervision of Mark Dearlove. Permanent address, MARK DEARLOVE, Musical Director, South Kensington Hotel, S.W.
Third year of Dearlove's Concert and Jazz Orchestras at the above hotel.

WANTED, engagement by Violinist; Trio if required; good library; open at once. 27, Guion-road, Litherland, Liverpool.

WANTED, engagement by Violinist, with good Trio or large orchestra; excellent sight reader; very big tone; experienced all lines. VIOLINIST, 4, Cressy-place, Stepney Green, E.1

WANTED, by Violinist, engagement in Devon in cinema, hotel, café, or orchestra; experienced; or Trio.
THISTLEWOOD, 84, Ryland-road, Birmingham.

WANTED, engt. by exp. Violinist, in cinema; rep. or trio. VIOLIN, 43, Surrey-street, Brighton.

WANTED Known, ORMOND and EDWARDS, live Dance Violinist and Pianist, open at Easter for Summer Engagement; highest refs. 12, Rumney-street, C.-on-M., Manchester.

WANTED, by Violinist, exp. any business; library; fair offer; open Monday; anywhere. Box 543, "The Era."

WANTED, Engagement by experienced Violinist; cinema, theatre; or open for season; moderate terms. Write, Box 526, "The Era."

WANTED Known, French Horn disengaged; reliable; any bus.; anywhere; highest refs. Write or wire, HORNIST, 100, Hugh-gardens, Benwell, Newcastle-on-Tyne.

WANTED, engagements by first-class Solo Trumpet; straight or synco. Apply, TONY WARHURST, 105, St. George's-road, S.W.1.

WANTED, by French Horn, engt.; thoroughy exp. any bus.; recent, Tower, Blackpool, and Winter Gardens, Bournemouth Orch. PETERS, 22, Laburnum-street, Blackpool.

WANTED Known, Dis. Sundays only, Solo Trumpet; London and suburbs; cinema, parks, &c.; trans.; ex. refs. ALLEN, 4, King's-road, Woking.

WANTED, Engagement by Solo Cornet; thoroughly experienced; any business. F. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

WANTED, by first-class Cornet Player and Dance Drummer, change; seaside engagement; dance work. L. ELDRIDGE 31, Bourdon-road, Anerley.

WANTED, Engt. by Solo Cornet; exp. var., revue, &c.; last sit. 5 years. WALKER, 8, Shawclough-road, Rochdale, Lancs.

WANTED, engagement by Solo Cornet; thoroughly experienced any bus.; would deputise. BLACKWELL, 8, Peakhill, Sydenham, S.E.26.

WANTED, Engagement by Cornet Soloist and Trumpet; artistic and refined; can double with excellent drums; thoroughly versed all branches; seaside or town; liberty now; audition anywhere on first-class refs. H. STUART COOKE, 213, Ladbroke-grove, W.10.

WANTED, Summer Engagement by Solo Cornet; first-class experience all lines; good soloist and transposer. CORNET, 90, St. Olaf's-road, Fulham.

WANTED Known, Clarinet (cinema), Alto Saxophone, doubling with Banjoline (dance work); ex-Guards; only West-End terms accepted. 36, Dorset-street, W.1.

WANTED, by Solo Clarinet, re-engagement; any business; long experience in all lines; excellent reference. Box 505, "The Era."

WANTED, engt. by Clarinet; any bus.; abstainer and non-unionist. 127, Preston-drove, Brighton.

WANTED, Engt. by good Clarinet; both pitches; permanency, or would deputise; any bus. CLARINET, 48, Malham-road, Forest Hill, S.E.

WANTED, engagement as B flat or E flat Clarinet; fully experienced. C. NEWCOMBE, 21, Tillstone-street, Brighton.

WANTED, Engt. by Clarinet; exp. cinema, theatre or any bus.; anywhere; either pitch. 3, Grove-terrace, Camp-road, Leeds.

WANTED, Engagement by Clarinet; season or perm.; any business; ex. refs. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED, by Clarinet; permanency or any bus.; last show 3 years; town or prov. Box 540, "The Era."

WANTED, engagement by lady Double Bass; any business; long references; good tone; worker. Box 486, "The Era."

WANTED, engagement by thoroughly experienced Double Bass; any bus. BASSO, 49, Trafalgar-road, Bowerham, Lancaster.

MUSICIANS' WANTS.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8.

WANTED, Engagement by experienced Double Bass; any business; anywhere; moderate terms. BASSO, 6, Narcissus-road, West Hampstead.

WANTED, permanency by experienced Bassoon; office or works; any business. A. C., 15, Moffat-road, Tooting.

WANTED, Engt. by ex-Trombone; good deputy; any bus. GOWER, 150, Lillie-road, Fulham. 'Phone: 3778 Western.

WANTED, by experienced Trombonist; any bus.; steady and reliable. D. RITCHIE, 37, Northampton-road, Clerkenwell, London, E.C.1.

WANTED Known, JOSE BOWERS, the Lady Saxophonist, has Vacant Dates. 'Phone: Brixton 3586.

WANTED, Engt. by smart, young E flat alto Saxophonist, doubling Oboe and Clarinet; seaside preferred. Box 462, "The Era."

WANTED, Engt., E flat alto Sax., low pitch; amateur; small fee for experience. Box 485, "The Era."

WANTED, Dep. engagements, in or around town, by C melody and B flat sop. Sax., doubling on Banjo and Piano. 149, High-road, Woodford Green.

WANTED, by Saxophonist (alto), Engt., in or out of town; season at seaside preferred. All coms. to SAX., 24a, Shakespeare-road Herne Hill, S.E.24.

WANTED, good Summer Engt. by Tenor Sax., double soprano; young; good tone. SAXO., 140, Kirkham-street, Plumstead, S.E.18.

WANTED, Odd or Permanent Engagements by Saxophonist. SAXOPHONE, 445, Bethnal Green-road.

WANTED Known, live Jazz Saxophonist, alto and soprano, has immed. vacs.; town or away. Box 484, "The Era."

WANTED, engt. by young lady 'Celliste; experienced in cinema, café, or hotel work. Write, 'CELLISTE, 150, Langham-road, N.15.

WANTED by 'Celliste, thoroughly experienced, Engagement in hotel, café or evening cinema; London or seaside. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED Known, 'Celliste, lady, used pictures, variety, drama; good reader and tone; at liberty for orchestra; terms £2 10s. 'CELLISTE, 21 Craster-road, Brixton Hill, London, S.W.2.

WANTED, Deputy Work by Lady 'Celliste; London or suburbs. 'CELLISTE, 39, Marville-road, Fulham, S.W.6.

WANTED, by experienced, reliable 'Cellist, cinema engagement.
Afternoon and evenings.
Own library; 2,000 pieces.
OSMAN,
380, Evelyn-street, Deptford.

WANTED Known, good 'CelEst. doubles Clarinet, desires position in cinema or works band; excellent references; age 29. Box 511, "The Era."

WANTED, by 'Cellist; evenings or deputy; experienced; powerful tone; cinema; London area. MR. OSBORN, 21, Gatling-road, Plumstead, S.E.18.

WANTED Known, 'Cellist disengaged; good tone; select library; would deputise. 48, Trinity-square, S.E.1.

WANTED, Engagement by first-class Solo and Orchestral 'Cellist. Refs. covering 10 years on application. Refer Manager or Mus. Dir. present engt.; any bus.; anywhere. Terms, &c., to MASON, Electric Theatre, Burton-on-Trent.

WANTED, engagement by 'Cello; pictures or variety; M.U.; gent.; open Monday. 'CELLO, 17, Maitland-street, Bedford.

WANTED Known, 'Cellist at liberty; good tone and experience. 'CELLIST, 20, Crewe-street, Chester.

WANTED Known, G. J. MONSEAR, 'Cellist, experienced any bus., requires Post as such; ex. refs.; can double clarinet. G. J. MONSEAR, 10, Bond-road, S. Ashford, Kent.

WANTED, by experienced, reliable 'Cellist (gent.), Cinema Engagement, evenings only; town or suburbs. Write, G. G., 46, Mayford-rd., Wandsworth Common. 'Phone: Battersea 265.

WANTED, by first-class 'Cellist, doubling E flat alto Sax., permanent engagement; excellent references. Box 532, "The Era."

WANTED Known, experienced 'Cellist vacant for cinema, café, dances, &c.; permanency or otherwise; last engagement 5 years. A. BROOK, 349, Brockley-road, Crofton Park, S.E.4.

WANTED Known, first-class Oboeist (either pitch) disengaged April 5; many years all lines experience; reliability in every respect; refer enquiries management, Palace, Salford. Per., ALBERT BARRETT, 81, Goodwin-street, Hull.

WANTED, by Oboeist, engagement; wide experience all lines; sober; reliable; good credentials. 46, Bridge-road West, Battersea, S.W.11.

WANTED Summer Engagement by Young Lady Flautiste; high or low pitch; exp. all lines. AIDA GASCOYNE, 128, Georgiana-street, Bury, Lancs

WANTED Known, Flautist; any business, M.U., desirous also of booking Summer Engagement; orchestral or military. W. R. MUGGERIDGE, 8, Heathview-road, Thornton Heath, Surrey.

WANTED, engagement by first-class experienced Flautist; ex. refs. DAVIES, 23a, Bute-street, Aberdare, Glam., S. Wales.

WANTED, engagement by Flautist; summer or permanency; good refs. 20, Fern-bank, Nelson, Lancs.

WANTED, Engagement by first-class Flautist; seaside or permanent; finishing Royal Court Theatre, Wigan, April 12; M.U. Address, FLAUTIST 14, Hodson-street, Wallgate, Wigan.

WANTED, engt. by first-class Flautist; perm., season, &c.; exp. any bus.; mod. terms for long season. FLAUTIST, 46, Manor-park, Lewisham, S.E.13.

WANTED Known, MARTIN FRANCKLIN, Pipe Organist, terminates 2 years' engagement at Coliseum, Harrow-on-Hill, April 12, owing to change of entire orchestra; first-class offers only invited. All coms., 74, Lea Bridge-road, Clapton, E.5.

WANTED Known, first-class orchestral Organist free to deputise Sunday evenings. Address, ORGANIST, 20, Rockbourne-road, Forest Hill, S.E.23.

WANTED Known, engagement as Organist in cinema; pipe or reed; experienced; moderate terms; London or suburbs preferred. E. CRIMP, 16, Lodge-drive, Palmer's Green, N.13.

MUSICIANS' WANTS.

WANTED Known Mustelist and Pipe Organist, 3 manuals, accustomed to high-class programmes and comprehensive knowledge of woodwind and brass cues in all Mouton and Tavan arrangements; ability to lead; transposition Clarinet and 'Cello parts; 4,000 library; four testimonials; capable of recital; memorised large repertoire of class works for piano relief. MUSTELIST, 13, Hamstead-road, Handsworth, Birmingham.

WANTED, Engagement by Pianiste-Pipe-Organiste; orch or relief; would deputise. PIANISTE, 210, Clapham-road, S.W.9.

WANTED, by brilliant Solo Pianiste; Academy, trained abroad; relief and accompaniste for singer; has also good soprano voice. Box 513, "The Era."

WANTED, Engt. by first-class, experienced Orchestral Pianiste-'Celliste. FLORENCE COTTAM, 30, Laverton-road, St. Annes-on-Sea.

WANTED Known, picture Pianiste, experienced, good sight reader, disengaged. Box 508, "The Era."

WANTED, by young lady, Engt. as Relief Pianist for cinema in W. or S.W. district; good ref. Box 516, "The Era."

WANTED, engagement as Relief Pianiste; good library; West End experience; would deputise. 'Phone, East 5537. Per. Add, BETTY SOLOMONS, 62, High-street, Plaistow, E.13.

WANTED, engagement by Pianist-Accompanist and Vocalist (soprano), ladies. Offers. P., 15, Sydenham Park-mansions, Sydenham.

WANTED, engagement by an exper. orch. and solo Pianiste; hotel, café, or cinema. L. CHAMBERS, 15, Belgrave-road, S.W.1.

WANTED, Engt. by thoroughly experienced Orch. Pianiste, or Deputising; could provide trio. 8, New Quebec-street, Portman-square, W.1.

WANTED Known, brilliant orchestral Pianiste desires engagement; South Coast; 7 years' experience cinema and variety; London and provinces; ex refs.; M.U. All coms., PIANISTE, 8, Alphington-street, Exeter.

WANTED, permanent engagement by good orchestral Pianiste; seaside or provinces preferred, but not essential; eight years' exp. in cinema work. 87, Regina-road, Tollington Park, N.4.

WANTED, by experienced Lady Cinema Relief Pianist, Engagement, London. D. V., 41, Ranelagh-road, Paddington, London, W.2.

WANTED, by Pianiste, Engagement in restaurant; thoroughly experienced; good sight reader. Address letters to PIANISTE, 14, Cecil-road, Upton Manor, E.13.

WANTED, by Orchestral Pianiste, lady, deputise or perm.; London or sub.; exp. cinema. PIANISTE, 500, Fulham-road, Walham Green, S.W.6.

WANTED, engagement by Pianiste and Violiniste (ladies); cinema or café; library; references; experience. PIANISTE, c/o Baker, Broadoak, Newnham, Gloucestershire.

WANTED, Engt. by exp. Orch. Pianiste; used to restaurant; would deputise; library. 7, Claverdale-road, Brixton, S.W.2.

WANTED, Engt. by exp. Cinema Pianiste; relief band or solo relief; good reader; would deputise. A. B., 314, City-road, E.C.1.

WANTED, permanent engagement by orchestral and solo Pianiste in theatre, music hall, cinema, or hotel; thoroughly experienced; highest references. MISS LIZZIE SPEARING, 100, Castle-road, Bedford.

WANTED Known, experienced Orchestral Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush, W.12.

WANTED KNOWN, LADY ORCHESTRAL PIANISTE DESIRES CHANGE; EIGHT YEARS' EXPERIENCE CINEMA; WISHES ENGT. WHERE MUSIC FIRST CONSIDERATION, AND TO PLAY WITH KEEN MUSICIANS; EXPERT READER AND CONSCIENTIOUS PLAYER; LONDON PREFERRED. PIANISTE, BOX 531, "THE ERA."

WANTED, by Orch. Pianiste, exp. café, hotel, cinema; any distance; or dance work. Box 542, "The Era."

WANTED Known, LILY TRAYTE, open to accept Engagements as Pianist. Write, c/o Messrs. Grayson & Co., Finsbury House, Eldon-street, E.C.2.

WANTED, by exp. and reliable Relief Pianiste, deputising or permanency. 2, Globe-road, Mile End, E.

WANTED Known, Orchestral Pianiste (young), would like to complete Trio for café engagements, &c.; low salary. PIANISTE, c/o Hitch, 71, Powerscroft-road, Clapton, E.5.

WANTED, by Orchestral Pianiste (young); 9 months' exper.; Tavans, &c.; cinema or café engagement; small salary. G., 4, Alexandra-road, Finsbury Park, N.

WANTED, any business by exp. Orchestral Pianiste; mezzo-soprano; ext. library. PIANISTE, Box 529, "The Era."

WANTED, engt. by Relief Pianiste. M. D., 7, Arkness-road, Battersea Rise, Clapham Junction, S.W.11.

WANTED Known, MISS VIOLET FOSTER, Cinema Pianiste, now disengaged; town or country. 13, Romola-road, Herne Hill, S.E.

WANTED Known, Orchestral Pianiste, thoroughly experienced in hotel, café, and cinema work, desires Engagement. PIANISTE, 90, Norwood-road, S.E.24.

WANTED, engagement by experienced Dance Pianist; willing to join band. A. JENNINGS, 21, Mayfield-avenue, Chiswick, W.4.

WANTED, by expert Pianist, engagement, dance band, concert or cinema; London only; band supplied if required. HARRY, 4, Barnby-street, Euston, N.W.1

WANTED Known, HENRY M. ELLIS, expert Accomp., Orch. Pianist, for vacant dates. 111, Graysho tt-road, S.W.11.

WANTED Known, at liberty first week in May, owing to closing, Orchestral or Solo Pianist, also Pipe Organist; first-class performers; 10 years in present engagement; could supply good band; London only. MUS. DIR., Electric Coliseum, Harringay, N.4.

WANTED Known,
Orchestral Pianist
desires to exchange an engagement with
a Pianist
in London,
who would like engagement
in Provinces,
or would exchange
for a short period.
Box 507, "The Era."

WANTED, by Pianist-Director, engagement; Trio; cinema or any business, South Coast; own library. LUX, 21, Clifton-street, Brighton.

MUSICIANS' WANTS.

WANTED, Engt., Solo Relief Pianist; experienced. PIANIST, 40, Avonmore-road, West Kensington.

WANTED, Engt. by Pianist and Violiniste or Trio; library; hotel, &c.; any distance. VIOLINISTE, 79, Endlesham-road, Balham, London S.W.12.

WANTED, engt. by exp. first-class Orch. Pianist and Accomp.; vacant April 28; young; refs.; good offers. PIANIST, c/o Hambleton, 11, Gledhow-terrace, S. Kensington.

WANTED, joint engagement by Piano and Violin (males); at liberty Monday next; pictures or pic. and variety; can join small orch. or trio; reasonable terms. £4. Wire or write to secure quick (experienced). ROSE, Electric Cinema, Tidworth, Hants.

WANTED, engt. by first-class Pianist; dances, hotel, or café; refined, versatile Vocalist and Showman. H. A. S., 421, Wightman-road, Hornsey, N.8.

WANTED, by experienced Pianist any class work; willing to deputise. Write, TASKER, 114, Kyverdale-road, Stamford Hill, N.16.

WANTED, re-engagement by first-class Relief Pianist; brilliant soloist; would deputise. C. M., 27, Daneville-road, Camberwell, S.E.5.

WANTED, Engt. by Dance Pianist; brilliant, experienced, young; 15s. per evening. Box 528, "The Era."

WANTED, Engt. by Young Lady Harpist; solo or orchestral; also plays piano. ELSA DILLON, 74, King's-road, Camden-road, N.W.1.

WANTED Known, experienced solo and orchestral Harpist, at liberty; excellent refs. HARPIST, 32, Trafalgar-street, Gillingham, Kent.

WANTED, Engagement by Lady Jazz Drummer; perfect rhythm. MISS PETERS 131, Donald-street, Roath, Cardiff.

WANTED, Engts. by first-class Dance Drummer; reader; refined; smart. 'Phone, Hammersmith 2886; or, 78, Church-road, Barnes.

WANTED, by Dance Drummer, Summer Season Engagement. CLARK, 48, Limes-avenue, New Southgate, N. 'Phone: Holborn 2622.

WANTED, Engagement by Drummer, Jazz or Cinema; can double Violin. Address, JAZZ, 28, Lonsdale-rd., Barnes, S.W. 'Phone, Hammersmith 1566.

WANTED, ENGAGEMENT, FIRST-CLASS TYMPANIST AND DRUMMER; THOR. EXP. ANY BUS.; FULL KIT. MISS L. GRAFTON-MURRAY, 53, Morgan-road, Bromley, Kent.

WANTED, Engt. by smart Drummer, Easter; variety, drama, opera, military, &c. Box 515, "The Era."

WANTED Known, A. WOLSTENHOLME, Tympanist and Drums, effects; at lib. April 7 or 14; age 34; experience any bus.; M.U. Offers to 45, Highfield, Churchgate, Bolton.

WANTED, by Drums and Tymps., engt., seaside, boats, or anywhere; dance or straight; double Banjoline or Second Violin. Terms, &c., RADECKE, 28, Arundel-square, N.7.

WANTED, engt. by Drummer and Tympanist; combine Double Bass and Piano; high-class straight and jazz; best offers, London only. Box 504, "The Era."

WANTED, Engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Holborn 2622.

WANTED by Tympanist, Double Drummer, Per. Engagement; any business; thoroughly exp. all lines; open Monday next; own tymps. and good kit. C. W. HART, 15, Ivy-avenue, Oldfield Park, Bath.

WANTED, Engt. by exp. Dance Drummer, doubling Hawaiian Guitar; just concluded long hotel engt. WOOTTON, 150, Howbury-street, Bedford.

WANTED, engagement by experienced Tympanist-Drummer; any business; odd weeks, special pictures. 15, Lavender-terrace, S.W.11.

WANTED Known, REG. GODDEN, Syncopated Drummer, is now vacant to accept afternoon or evening engagements. 32, Rosenthorpe-road, Peckham Rye, Newlands, S.E. 'Phone, Syd. 668.

WANTED, Engt. by first-class Jazz Drummer (21); smart appearance; West-End style and rhythm; London or seaside. HARLOCK, 1, Killyon-road, Clapham, S.W.8.

WANTED Known, Tip-top Tympanist and Drummer, open first-class engagement; own Tympanies, Drums, all effects; experienced all lines; good summer seaside engagement entertained; any bus. 34 Windmill-street, London, W.

WANTED, by Drummer (Tymps. and effects); experienced; cinema or any business; start at once; London only. Box 544, "The Era."

WANTED Known, Orchestral Drummer, Tymps., Glock., all effects; experienced all business. Address, 47, Commercial-street, E.1.

WANTED, Engt. by good Ladies' Trio, in hotels, hydros; Easter, Whit.; reasonable terms accepted. Box 541, "The Era."

WANTED Known, excellent Trio, disengaged April 7; playing this week in town; good library; London or suburbs. 2, Tabor-grove, S.W.19.

WANTED, by refined Inst. and Vocal Trio; all soloists; used to high-class hotel work; good, smart appear. Box 547, "The Era."

WANTED, Engagement by experienced Quartette (2 Violins, Piano, and 'Cello); cinema or café; own library. LEADER, 14, Stayton-road, Sutton, Surrey.

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WANTED Known.

MAY WALTER ORCHESTRAS.

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WANTED, engagements by several efficient Orchestras; any business; under the supervision of Mark Dearlove, late Conductor, Opera House, Harrogate. Permanent address, MARK DEARLOVE, Musical Director, South Kensington Hotel, S.W.

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WANTED Known.

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This well-known, popular, and successful Dance Combination, through misunderstanding, are Vacant for First-class Engagement.

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All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, The County Hall, Spring Gardens, S.W.1, within 14 days from the publication of this advertisement.

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APPLICATIONS FOR LEAVE to perform "The Prince and the Beggar Maid," "Seven Days' Leave," "The Lifeguardsman," "Under the Russian Flag," &c., should be made to MESSRS. JOHN H. MOTE & SON, 11, Gray's Inn-square, W.C.1, Solicitors for the Executors.

BIRTHS, MARRIAGES, & DEATHS.

DEATH

WILHELM LAMPE.—On March 24, 1924, in London. Deeply mourned by his wife and children.

IN THE HIGH COURT OF JUSTICE, PROBATE, DIVORCE and ADMIRALTY DIVISION. (DIVORCE.)

To NORMAN DOUGLAS BROWN, Late of No. 33, ALBERT-SQUARE, CLAPHAM, in the County of London:

TAKE NOTICE that a Citation has been issued in this Division citing you to appear and answer the Petition of MABEL ELIZABETH BROWN, of No. 14, HAFTON-ROAD, CATFORD, in the County of Kent, praying for a Dissolution of Marriage.

In default of your so appearing, you will not be allowed to address the Court, and the Court will proceed to hear the said Petition proved and pronounce sentence in respect thereto. AND take further notice that for the purpose aforesaid within one month after the date of this publication, an appearance must be entered at the Divorce Registry, Somerset House, Strand, London.

W. INDERWICK, Registrar.

Aird Hood and Co., 4, Brabant-court, London, E.C.3, Solicitors.

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Tenders enclosed in sealed envelope, endorsed "New Brighton Marine Promenade Tenancies," to be forwarded to the undersigned **not later than Noon on Tuesday, the 8th April, 1924.**

GEO. LIVSEY, LL.B., Town Clerk.
Town Hall, Wallasey.
27th March, 1924.

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THEATRICAL GOSSIP.

"Conquering Hero" at the Queen's—A New Juliet—Shakespeare Twice a Night—Actors' Club Carnival.

"The Conquering Hero."

Sir Alfred Butt and Mr. Basil Dean have arranged to reopen the Queen's Theatre to-morrow (Thursday) evening with "The Conquering Hero," Allan Monkhouse's play, which was presented by the Play Actors at the Aldwych on Sunday, March 23. Every endeavour is being made to present "The Conquering Hero" with its original players, so far as their engagements with other managements permit. Mr. Basil Dean is personally making a sacrifice in respect of "The Forest" at the St. Martin's Theatre. He is releasing Mr. Nicholas Hannen, who gave such a superb performance in the leading part of "The Conquering Hero." The play will be produced by Mr. Milton Rosmer.

"Havoc's" First Century.

"Havoc" will reach its 100th performance at the Haymarket Theatre on Thursday.

A New Juliet.

Miss Gwen Ffrangcon-Davies would appear to have all the qualities required for a successful Juliet. Mr. Barry Jackson has recognised this, for we hear that a production of "Romeo and Juliet" is likely to be seen at the Regent Theatre in the near future. The "Last Weeks" announcement has given a further impetus to "The Immortal Hour," and bookings have increased enormously. Mr. Rutland Boughton's music drama is likely to run for some time longer.

W. W. Kelly's Indisposition.

The many friends of Mr. W. W. Kelly, lessee of the Liverpool Shakespeare Theatre, will learn with regret that, owing to a nervous breakdown, he has been ordered by his medical adviser to Leamington, to recuperate.

Shakespeare Twice a Night.

A feature of the Shakespeare season at the Alexandra Theatre, Birmingham, which has been arranged following the pantomime closure, is that there will be two houses a night at popular prices. The local Plays and Pageants Committee expect that 10,000 seats will be occupied by school children. Mr. Alexander Marsh's company more or less make a departure in appearing at the Alexandra, which has, with perhaps rare exceptions, invariably staged melodrama and strong drama, with more frequent incursions into revue of late.

All Fools' Carnival.

"Let those who play your clowns speak no more than is set down for them" was taken as the text for the All Fools' Carnival at the Hotel Cecil on Monday evening; but the clowns and "fools" of that successful occasion defied Hamlet, and said and acted much that was not in their parts, but to very good purpose, for if a "bumper" attendance may be taken as any criterion, the Actors' Club and its Benevolent Fund should benefit considerably.

Fair Hostesses.

The hostesses of the evening were Miss Gladys Cooper, Miss Eva Moore, Miss Frances Carson, Miss Tonie Bruce, Miss Heather Thatcher, Miss Betty Ross Clarke, and Miss Fay Compton. Miss Cooper is the president of the Actors' Club, and Mr. F. J. Nettlefold, who was one of the judges of the subsequent fancy-dress costume parades, is the chairman. Proceedings commenced at 9.30 p.m., and the Grand Hall was comfortably full an hour later when an excellent supper was served to the guests. The big gathering of popular actors and actresses of the stage, music-hall and screen, and their friends, the majority in beautiful and original fancy dresses, danced till well past the closing hour, allowing themselves only the brief respite demanded for the judging and awarding of prizes for the best costumes.

Band Goes on Strike.

Howard Aynstey's Boston Syncopated Orchestra, an admirable dance band, played over 40 dance selections, chiefly fox-trots, varied with the valse, blues, and one-step. At midnight the band went on strike and a heated altercation ensued. Eventually the Beadle, Mr George Goodwins, announced that all those who had stopped dancing were April fools! Prior to this diversion Miss Diana van den Bergh was conveyed to the centre of the floor inside an enormous fish; this diminutive feminine "Jonah" then jumped out and rendered a much applauded classical solo dance. The conclusion of this was the signal for the release of some hundreds of "smaller fry," which descended from the ceiling on the heads of the guests.

Prizes for Costumes.

About 2 a.m. the judging of the fancy-dress costumes took place, when six valuable prizes were awarded by the judges, Miss Gladys Cooper, Miss Fay Compton, Miss Eva Moore, Miss Tonie Bruce, Mr. F. J. Nettlefold, Mr. Franklyn Bellamy, and the editor of the "Referee." Eight prizes for lucky tickets were also awarded. Much praise is due for the success and smooth running of the affair to Miss Billie Bristow, the organiser, and to the Carnival Committee, which included Mr. Cecil Barth (chairman), Mr. Clive Currie, and Mr. Rupert Siddons.

Sir James Barrie.

Sir James Barrie, who is suffering from an attack of influenza, was stated yesterday to be going on satisfactorily.

Royal Matinée at St. James's.

Mr. George Arliss and his colleagues, by permission of Mr. Gilbert Miller, have arranged to give a Royal Matinée of "The Green Goddess" at the St. James's Theatre on Thursday. The Duchess of York will be present at this special performance, the proceeds of which are to be given to the funds of Queen Victoria's Jubilee Institute for Nurses.

"Susie Knots the Strings."

Mr. Graham Moffat's new four-act comedy, "Susie Knots the Strings," will be produced at the Garrick Theatre this afternoon. Leading rôles will be played by Mr., Mrs. and Miss Moffat, Miss Jean Clyde, Miss Nan Taylor, Miss Norma Fleming, Mr. David Clyde, Mr. Jimmie Lennie, Mr. G. W. Simes, Mr. A. W. Thompson and Mr. Gregory Whiteford.

Scottish Clans' "Bunty" Night.

The Scottish Clans' "Bunty" Night has been fixed for Thursday, April 3, when most of the members of the Scottish Clans' Association will wear their national costume.

Redecorated Garrick.

More than £15,000 will have been spent on the redecoration and remodelling of the Garrick Theatre when Messrs. Walls & Henson, Ltd., begin their tenancy there on Tuesday with "The Rising Generation," transferred from the Shaftesbury Theatre.

Opera at Stratford.

The Imperial Opera Company made its first appearance at the Stratford Borough Theatre and Opera House on Monday night, opening a week's repertoire with "Maritana." They had a very favourable reception.

"The Rat."

Mr. Ivor Novello has experienced such success with his first tour of "The Rat" that he has re-arranged his plans so that he can undertake an autumn tour of the play. This next tour will open at the King's, Hammersmith, on August 4, and will run right through until Christmas. The bookings are in the hands of Mr. Barry O'Brien. During the summer vacation Mr. Novello will film "The Rat."

Yiddish Art Theatre.

Under the direction of M. D. Waxman, the members of the Yiddish Art Theatre, with Mr. Maurice Schwartz as their leading actor, will make their appearance at the Scala Theatre on April 16 in a series of six plays, which are to be performed in Yiddish. The first of these is entitled "Sabbatei Zoi," a pictorial miracle play. Mr. Schwartz, who has been on the stage for 15 years, enjoyed considerable success in America.

Dancer Turns Actor.

"Polly Preferred," which Mr. Archibald de Bear is presenting at the Royalty Theatre on Saturday, is to have a full dress rehearsal on Friday evening. The cast includes Miss Justine Johnstone, Miss Frances Doble, Miss Eileen Wilson, Mr. Reginald Dane, Mr. Ernest Leeman, Mr. Geoffrey Wilmer, Mr. David Burns, Mr. James Carew and Mr. Ted Trevor, the well-known exhibition dancer, who is making his first appearance on the legitimate stage.

Mr. Clifford Pember, an English architect, whose work for the stage has hitherto been confined to New York, is responsible for the scenery. Mr. Pember has designed 56 sets in three years for plays in New York, but this will be his first in his own country. Mr. Dion Titheradge is producing.

Birmingham Repertory Reopening.

The much to be hoped-for reopening of Birmingham Repertory Theatre—which Princess Marie Louise visited last week, being conducted over it by Mr. Barry Jackson—has been taken a step nearer practicability. An organised meeting has been held to secure guarantees on a basis of attendances which will afford houses three-parts full on the average. A feature of the plan is to arrange for two cheap nights per week. Mr. Barry Jackson, lecturing at Sutton Coldfield, has also made the announcement that his company would return to the theatre after a short period. It is proposed to have an autumn season.

What the Public Wants.

Mr. Charles Doran, the well-known Shakespearean actor, in an address to Hull Luncheon Club, presided over by the Lord Mayor, remarked that theatre managers were sometimes blamed for what they brought to a city, but he would say that what was brought was that which the public demanded. If the public supported a decent, good, clean thing, they would get it.

Support the Best.

If the stage were to live and to hand down its traditions, it was for the public to support the best. Life could not be all mathematics, machinery, noise and bustle. We must have the concord of sweet sounds, the majesty of language, and something pleasing to the eye.

When Cæsar and Coriolanus were forgotten, Brutus, who laid the foundation of constitutional government would survive.

Death of Sir Charles Stanford.

After a short illness, Sir Charles Villiers Stanford, the composer, died at his residence in Portman Square, last Saturday, at the age of seventy-five. Born in Dublin, and educated at Cambridge, Sir Charles studied music at Leipzig and Berlin, his first notable operatic work being "The Veiled Prophet of Khorarsan," composed in 1877, and produced four years later. He published a collection of fifty Irish songs, and his other works included "Stabat Mater," "Ode to Discord," an operatic version of Sheridan's comedy, "The Critic," and "Shamus O'Brien," which had a successful run in London. The funeral service will take place at 11.30 a.m. to-morrow, Thursday. The body of Sir Charles Stanford will be buried in the north transept of Westminster Abbey, near the graves of other great musicians.

"The Forest."

On Monday, in "The Forest," at the St. Martin's, Mr. Clifford Mollison undertook the rôle of Tregay, in the place of Mr. Nicholas Hannen, and Mr. Gilbert Ritchie that of Baron Zimbosch, in place of Mr. Edward Rigby, to enable Mr. Hannen and Mr. Rigby to rehearse for "The Conquering Hero," which is to open at the Queen's shortly.

British Empire Shakespeare Society.

The cast for the dramatic reading of "Othello" by the British Empire Shakespeare Society on Friday at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison) is as follows:—Frank Cellier, Howard Rose, Harding Steerman, Orlando Barnett, Christopher Steele, Adrian Byrne, Alexander Sarner, Charles Thomas and Acton Bond; also Eve M. Donne, Margaret Everritt and Gwen Ffrangcon-Davies.

"Fidelio."

So popular has the revival of Beethoven's only opera proved in Glasgow that the Carl Rosa are playing it three times in their sixth and last week of the opera season at the Theatre Royal. Miss Eva Turner has made a notable success in the name part.

Masonic.

Mr. William Boland, of the Carl Rosa Opera Company, was initiated into Freemasonry at Lodge Blythswood, No. 817, a week ago, during the visit of the opera company to Glasgow. Mr. Harry F. Ashton, of the Theatre Royal, was his proposer.

Grand Theatre, Croydon.

Mrs. Patrick Campbell is at the Grand Theatre, Croydon, and had a very cordial reception on Monday evening at the opening performance of "The Second Mrs. Tanqueray." An excellent company supports the talented actress, the work of Mr. Herbert Thomas as Aubrey Tanqueray and Mr. Bernard Merefield as Cayley Drummle calling for special praise. "Magda" will be presented later in the week.

"New Wives for Old."

"New Wives for Old," a farcical comedy from the pen of Eric Hudson, will be produced on April 14 at the Theatre Royal, Worthing, under the direction of W. Barrie Baldrick. The company will afterwards visit Balham, Aldershot, Ramsgate, Woolwich, Guildford, and Brighton, prior to finding a West-End home.

The company includes Cicely Esdaile, Zoe Angus, Coralia Carmichael, R. Stevenson, Arthur Jenner, Stanley Cooke, etc., Margrethe Eilert, Sinclair Scott, Maud Allan, Fred Knight, Ernest Mason.

"Pals."

Stanley Cooke's successful one-act play, called "Pals," which deals with Cockney life and character, is now published by Messrs. Samuel French & Co., and is available for amateurs.

Shakespeare at Wimbledon.

The New Shakespeare Company, under the direction of W. Bridges Adams, will wind up their tour of the outskirts of London at the Wimbledon Theatre, where they began a two weeks' engagement on Monday. The opening play is "The Merry Wives of Windsor," with Baliol Holloway as Sir John Falstaff, Dorothy Green as Mistress Ford, and Eric Maxon as Master Ford. Other plays in the Wimbledon repertoire are "The Merchant of Venice," "A Midsummer Night's Dream," "Othello," "Hamlet," "The Taming of the Shrew," and Sheridan's comedy "The School for Scandal."

The Birthday Festival.

At the close of the engagement at Wimbledon, the players will go back to Stratford-on-Avon to prepare for the annual Birthday Festival, which starts this year at the Memorial Theatre on Easter Monday, April 21. The birthday play will be "King Lear."

Many Happy Returns to—

Patricia Rossborough—Wed., April 2.
Arthur Holland—Friday, April 4.
John Somers—Friday, April 4.
Charles Austin—Friday, April 4.
Edmund Waller—Saturday, April 5.
A. C. Hardie—Sunday, April 6.
Harry Houdini—Sunday, April 6.
Charles Gulliver—Monday, April 7.
Laura Cowie—Monday, April 7.
Edward Knoblock—Monday, April 7.
Lily Elsie—Tuesday, April 8.
A. Helmore—Tuesday, April 8.
Craighall Sherry—Tuesday, April 8.
Sydney Burns—Wednesday, April 9.

PREMIERES OF THE WEEK.

"SAINT JOAN."

At the New.

A Chronicle Play, in Six Scenes and an Epilogue, by Bernard Shaw; Presented at the New Theatre on Wednesday, March 26.

Robert de Baudricourt..Shayle Gardner
Steward .....Francis Hope
Joan .....Sybil Thorndike
Bertrand de Poulengey .....Victor Lewisohn
The Archbishop of Rheims .....Robert Cunningham
La Trémouille .....Bruce Winston
Court Page .....Sam Pickles
Gilles de Rais .....Milton Rosmer
Captain La Hire ....Raymond Massey
The Dauphin .....Ernest Thesiger
The Duchesse de la Trémouille .....Beatrice Smith
Dunois .....Robert Horton
Dunois' Page .....Jack Hawkins
Richard de Beauchamp..E. Lyall Swete
Chaplain de Stogumber .....Lewis T. Casson
Peter Cauchon .....Eugene Leahy
Warwick's Page .....Sidney Bromley
The Inquisitor .....O. B. Clarence
D'Estivet .....Raymond Massey
De Courcelles .....Francis Hope
Brother Martin Ladvenu .....Lawrence Anderson
The Executioner .....Victor Lewisohn
An English Soldier ....Kenneth Kent
A Gentleman .....Matthew Forsyth

To the writer, at any rate, Jeanne d'Arc has at last been realised, not as a plaster saint or the centre of a stained-glass window, but as a credible human being, a creature of flesh and blood. The achievement is partly Mr. Bernard Shaw's and partly Miss Sybil Thorndike's. Mr. Shaw has excavated the Maid from the pyramid of romance and sentimentality that the years have piled over her tomb, and the re-discovery is a greater event than the unearthing of Tutankamen. He has gone back to the original records and, with a fine selective mind added to his own poetic conception of the character and her place in the history of civilisation, has re-established her in one of the supreme works of art of our time. Miss Thorndike has given Joan breath and body; the country girl who heard the voice of God commanding her to rescue her countrymen from the invaders, who lived to crown her king in Rheims Cathedral, and died for her simple faith, lives again in this acutely felt and passionately beautiful impersonation. From her first appearance in the Castle of Vaucouleurs, when she importunes Robert de Baudricourt to let her have a horse and a suit of armour, one knew she was right. The outstanding thing is her utter sincerity. We believed in her voices just as later Miss Thorndike made us feel that such a faith could veer the wind round to the west.

Mr. Shaw has been criticised for concentrating too much attention on the trial scene and the events that immediately led to her death. This seems to us inevitable. Joan herself just stands; she cannot be "explained" any more than St. Francis or St. Teresa can be "explained"; but her execution can be better understood. There is a sense in which her death is more important than her life (as the epilogue makes us realise), and the author has, probably for the first time, made it clear that the men who sent her to the stake were not a set of corrupt scoundrels, but a tribunal of perfectly sincere Churchmen who did their utmost to make her recant her heresies and finally had no alternative but to hand her over to the British. Her Inquisitors are good, kindly men who did their best to save her. If there is a villain in the piece it is the Earl of Warwick, who sees in Joan not a danger to English arms, but a menace to privilege and aristocracy, and he is the most anxious to destroy the Joan legend. He questions the executioner after her death and is told that not a vestige remains of her, but the priest who held the cross before her dying eyes tells him that the story of Joan has just begun.

In the epilogue Mr. Shaw begins to tell that story. We cannot agree that the epilogue is in the nature of an anti-climax, as has been felt by many critics. It seems to be a necessary development and application of his great theme. After her re-establishment in the Church Joan comes back in a dream to the Dauphin; one by one her accusers appear, and finally a Catholic priest in modern dress comes in and announces that the Maid has been canonised. They all kneel and sing a Te Deum of praise to the Saint, but they slip away rather shocked when it is suggested that if she lived again she would be put to death. The curtain falls upon her words: "How long, O Lord, how long?"

The play is beautifully set and dressed after designs by Mr. Charles Ricketts, and, for the most part, the acting is entirely satisfying. After Miss Thorndike the most memorable performance was Mr. O. B. Clarence's portrait of the old Inquisitor, who tempered justice with mercy so feelingly—an altogether beautiful piece of acting. Mr. Eugene Leahy was excellent as the logical theologian, Bishop Cauchon, and Mr. Lyall Swete was the epitome of cunning materialism as the Earl of Warwick. Mr. Ernest Thesiger realised the possibilities of the effeminate, weak-willed Dauphin to the full; a sincerely felt study of the sympathetic Brother Martin was given by Mr. Lawrence Anderson, and Mr. Lewis Casson (who acts much too rarely nowadays) had some magnificent moments as Stogumber, the English chaplain. There were also notable performances from Mr. Robert Horton, Mr. Shayle Gardner, Mr. Bruce Winston, Mr. Milton Rosmer, Mr. Raymond Massey, and the rest of the long cast.

"FAR ABOVE RUBIES."

At the Comedy.

By Alfred Sutro, Presented by Messrs. J. E. Vedrenne and Anthony Prinsep, at the Comedy Theatre, on Thursday, March 27.

Clara .....Kitty Gordon Lee
Ruth Tedcastle .....Marie Löhr
Freda Fortnum .....Joyce Carey
Sir Charlesworth Haggerston .....A. Bromley-Davenport
Lady Messilent .....Marie Tempest
Benjamin Trevor, M.P. ..Ralph Forbes
Constantine Tedcastle .....Herbert Marshall
Miss Tomlyn .....Grace Wilson
Richards .....Mervyn Johns
Mr. Martindale ....E. Vivian Reynolds
Sir Algernon Ambrose..Robert Minster
Parker .....Evelyn Roberts

The price of a virtuous woman is far above rubies. We have it on the authority of Solomon, who was equally emphatic about the necessity for wisdom in the fairer sex. Ruth Tedcastle was virtuous enough (although we are not sure that Solomon would have approved of some of her "goings on"), but she was certainly unwise, and her husband was right when he called her a "damned little fool." He was clever, although, like so many clever people, he lacked ambition, and, as promotions are apparently gained that way in the Civil Service, Ruth flirted outrageously with his chief. She also kept a very young politician in tow, as he was a "coming" man, despite the fact that he persistently made love to her, and tolerated the frankness of her husband's old friend, Lady Messilent, because she had the ear of a "great man" in the Cabinet. Of course, it was all for her husband's sake, and the difference that £300 a year would make in the education of the children. Her efforts almost bring about their own defeat. Through the influence of Lady Messilent, Tedcastle is to be appointed to a better position in another office, under a man he dislikes intensely, and when he goes to interview his new chief he finds his wife taking tea there. He is so incensed to find she is "at it again" that he resigns the post. She is made to realise her foolishness just before the news arrives that he is to take the place of Sir Charlesworth Haggerston in his own department. The irony of the position, not realised by the husband, is that the wretched man has had to resign because a paragraph in a gossipy weekly paper had connected his name with a charming young married woman, who is, of course, the virtuous wife, Ruth Tedcastle.

Mr. Alfred Sutro's satire fails because none of the characters act or talk like human beings, and his picture of the Civil Service is a generation or two old. There is some witty dialogue, and one or two situations are amusing in an artificial way, but the story is exceedingly slender.

But there is Miss Marie Tempest! This superb actress has only a small part as Lady Messilent, but she tosses off her little witticisms with such an easy grace that an indifferent play is made almost worth while for the sake of her perfect art. Miss Tempest can make so much of so little. Miss Marie Löhr never succeeded in making the wife credible, but that was not her fault. She had some excellent moments, and if such gentlemen as Sir Charlesworth and Sir Algernon exist in the Civil Service, we are quite sure that she would be charming enough to wheedle anything out of them. Mr. Robert Minster acted well as Sir Algernon, and Mr. Herbert Marshall was splendid as the husband. He had not much to do, but the part could hardly have been better played. There were also good performances from Mr. A. Bromley-Davenport and Miss Joyce Carey; and Mr. Ralph Forbes acted well as the very young politician. He just sufficiently stressed the naïveté of the character.

"THE PUPPET SHOW."

Repertory Players' Production.

Play, in Four Acts, by Harry Wall, Presented by the Repertory Players, at the Aldwych Theatre, on Sunday, March 30.

Maggie Hilton .....Elspeth Dudgeon
Annie Wainwright ....Minnie Rayner
Thomas Wainwright..Campbell Gullan
Teddy Hilton .....Gerald Andersen
Dinah Hilton .....Dorothy Overend
Emily Hilton .....Louise Hampton
Bella .....Esmé Hubbard
Maurice Dean .....Cland Allister
John Hilton .....Douglas Jefferies
Wood .....Reginald Gosse
Foster .....Leo G. Carroll

Jacques' famous observation that "All the world's a stage" is the cause of the comparative failure of Mr. Harry Walls' play. Because of it he has introduced a puppet-theatre into a perfectly straightforward little story, and unnecessarily confused the issue. The puppets are a great nuisance, for they only serve to impede the action, and they evidently sent him in search of a device by which the plot could be told backwards.

He wants to say that men and women are puppets dangled on strings by an inscrutable Providence. So a small boy leaves his toy theatre by the side of a disappointed middle-aged woman who, holding one of the dolls in her hand, dreams of the great moment of her life which happened five years before. Maurice Dean, a rich man living in the little Yorkshire village, has made love to her, and then breaks the news that he is married. She very tenderly refuses to go away with him, but says that if ever she can change her mind she will return to him the small china Cupid he has given her. For several years she keeps to her purpose, and when she finally alters her mind and goes to him, it is only to find that she has been superseded in his affections by her sister-in-law, Dinah, an actress, who is staying in the village while her husband is in America. So we are brought back to where the play started, and in the final scene we find the actress about to elope with her lover. The two women meet, and Dinah is made to realise the other woman's tragedy just before the news is brought in that Dean has been killed in a motor accident.

There is good stuff in the play, and some of the scenes are beautifully conceived and written. The principal characters are not very convincing, but the minor parts are well observed, and a great deal of the dialogue is most entertaining, and often rich in humour.

We have had occasion so often lately to praise Miss Louise Hampton, and again her performance stood out for special commendation. She gave a most poignant piece of acting as the disappointed and disillusioned woman who realised that youth was leaving her behind, and one that never degenerated into sentimentalism as it so easily could have done. Miss Dorothy Overend made a true Bohemian of the actress, and acted with a good deal of feeling at times, and Mr. Cland Allister made the best of the unsatisfactory part of Maurice Dean. Mr. Douglas Jefferies was excellent as the priggish husband, John Hilton, and there were two good performances from Miss Elspeth Dudgeon and Miss Esmé Hubbard. A pair of village gossips were amusingly and cleverly played by Mr. Campbell Gullan and Miss Minnie Rayner.

"KING LEAR."

Production by the Phœnix.

All other plays seem to fade into insignificance by the side of this titanic tragedy, and, leaving the Regent Theatre on Monday afternoon, after the production of "King Lear," we could only be thankful that there was no anti-climax in the way of a modern drama calling for our attention the same evening. No wonder it is so rarely seen! Any producer might well shirk the task of anything like an adequate representation of this tremendous play, but the Phœnix has again stepped into the breach, and, even if the production was a long way from being perfect, let us have a glimpse into one of the master works of all time.

Mr. Hubert Carter's performance as Lear, if it contributed little towards a better understanding of the character, was a masterpiece of memory and sustained force. It was too much on one level, and would have been more effective if it had opened on a lower note. His rage in the first scene was that of a bad-tempered man, rather than of a potential madman; but was he mad in the opening? Mr. Carter does not help us to know. He was good in the scene in which he recognises Cordelia at the end, one of the most beautiful things in the play, and in this he was exquisitely supported by Miss Gwen Ffangcon-Davies, who has now added Cordelia to the series of superbly-acted parts she has given since she came to London. Mr. Leon Quartermaine's wise, tender, loving Fool was entirely satisfactory, and Mr. Duncan Yarrow's simulated madness as Edgar was a most realistic piece of frenzy. Mr. Frank Cellier made a fine upright figure as the Earl of Kent, and he spoke his lines rather better than most, and there were also good performances from Mr. Henry Oscar, as Edmund; Mr. Frank Cochrane, as the Earl of Gloucester; Mr. Eugene Leahy and Mr. Tristan Rawson. Miss Constance Robertson and Miss Stella Arbenia hardly realised our conceptions of Goneril and Regan, but they both gave fairly adequate performances.

The play was given in Elizabethan costume, and was produced by Mr. Allan Wade in a setting designed by Mr. Norman Wilkinson.

Fellowship of Players.

The Fellowship of Players announce that the production of "As You Like It," with Miss Isobel Elsom as Rosalind, has only been postponed. It is to follow "Measure for Measure," now being rehearsed for production on Sunday evening, April 13, at the Strand Theatre, kindly lent for the occasion by Mr. Arthur Bourchier, Sir Alfred Butt, and Mr. B. A. Meyer. The cast will include the following Fellowship members: Baliol Holloway, Grizelda Hervey, Mary Barton, Andrew Leigh, Ernest Milton, W. Earle Gray, and Duncan Yarrow.

Those wishing for free tickets of admission to the gallery should apply at once, with stamped addressed envelope, to the Fellowship Secretary, 23, Gerrard-street, W.1.

The Theatrical Blue-Book.

Sir Isaac Pitman and Sons, Ltd., announce the publication of a new edition of Mr. John Parker's invaluable "Who's Who in the Theatre." There will be nearly 3,000 biographical notices in this edition, and it will contain a list of the most notable productions from the earliest times. Other useful features include Dr. J. M. Bulloch's tables of hereditary theatrical families, a full synopsis of playbills since the last issue, and a deal of miscellaneous information. The new volume will be published during the coming season at 25s. net.

THE REALM OF MUSIC.

NEW CHORAL WORK.

At Queen's Hall, after a long period of neglect, Sir C. V. Stanford's "Stabat Mater" was given an excellent performance by the Westminster Choral Society. They sang with a fine body of tone in the dramatic parts, and most expressively in the finale. The sustained pianissimos in the last phrases showed to what a pitch of disciplined efficiency their conductor, Mr. Vincent Thomas, has brought the choir. Miss Stiles-Allen, Miss Ivy Phillips, Mr. Ben Morgan, and Mr. Howard Fry were the soloists. Their voices blended well in the ensemble numbers. Mr. Thomas's new "concert opera," "A Romance of Spain," had its first performance in the second half of the evening. It is written in a popular style, and there was no doubt about the audience's liking—or the choir's, for that matter—for the dancey" tunes, bright choruses, and strongly-marked rhythms in which the work abounds. The heroine's valse-song (sung by Miss Marion Browne) had a rousing success, and Miss Alexia Bassian made quite a hit in a gipsy's song. The orchestra was a contingent of the London Symphony, led by Mr. W. H. Reed.

FLUTE AND OBOE RECITAL.

A programme of seven works, long and short (eight, when Rameau's Ariette, sung by Miss Dora Labbette, with flute accompaniment, is added), given by Mr. Albert Fransella and Mr. Leon Goossens, at Wigmore Hall, was good measure. And it offered a great variety of style in music written for the flute and the oboe, since to balance the Sonata for flute, oboe, and piano by Loeillet, Mozart's oboe quartet in F, Beethoven's Serenade for flute, violin and viola (op. 25), and the Handel Sonata for oboe on the classical side there were three modern works. Holst's Fugal Concerto for flute, oboe and strings, which links together old and new in the happiest manner, we knew already; but not Hamilton Hartv's Rhapsody for flute and piano, nor Eugène Goossens' Miniature Fantasy for flute, oboe and piano. The Hibernian nature of the former's tunes leaves no doubt of the aptness of its title, "In Ireland." The latter owns no earthly country, but it has an ingratiating character all its own. As is hardly necessary to say, the recital-givers' part in all these works was carried out in most finished and delightful style, and their helpers, Mr. E. Goossens, the Music Society String Quartet, and Mr. Adolf Lotter (double bass), rendered them accomplished service.

MISS HARRIET COHEN.

Few among the younger generation of pianists play Bach as well as they do modern music. Miss Harriet Cohen happens to be one of them. She gave an all-Bach recital in Wigmore Hall on Thursday, when she opened her programme with the Chromatic Fantasia and Fugue, passed on to a group of Chorales, and ended with a performance of the D minor concerto which was delightfully clean and clear and full of exhilarating spirit. The Chorales (arranged by Busoni, Max Reger, Rummel and Miss Cohen herself) were played with considerable feeling for beauty, both of tone and of expression. "Mortify Us With Thy Goodness," at the end, was asked for again, although, as a matter of fact, it was a good deal less well done than the others. But it went rather better the second time. In the concerto Miss Cohen had the support of a small orchestra (under Mr. Julius Harrison's conductorship) composed of the Ladies' and the Langham string quartets and Mr. Victor Watson (double bass).

GEORGE WOODHOUSE SCHOOL.

The first of three recitals by pupils of the George Woodhouse Pianoforte School was given at Æolian Hall. An unusual course was taken in allowing a single pupil to sustain an entire programme. But it was justified in the case of Miss Violet Clifford Austin. There was nothing in the least tentative in her playing of Beethoven's Sonata in E major (op. 109). It was excellent as an interpretation, as well as technically most finished. Later, in César Franck's Prelude, Aria, and Finale, she was able to prove that her sense of form and architectonics is already well developed; and one noted, too, an enviable command of varied tone graduations. Altogether a successful demonstration of the pupil's abilities, as well as of the merits of her "school."

ROYAL COLLEGE OF MUSIC.

One did not think the worse of the violin and piano sonata by Percy Whitlock, which was played at a students' chamber concert at the Royal College of Music last week, for its unaffected, cheery character. Further, Mr. Whitlock has succeeded to a large extent in remaining himself in spite of all temptations to be otherwise; and this is another sign of health in a young composer fresh from his studies. Some very capable quartet-playing was heard at the same concert in Fauré's work in C minor and in Dvorak's in E flat.

CHILDREN'S CONCERT.

Central Hall was filled with an unusual sort of audience on Saturday morning, when seventeen hundred children came for a "lesson" on the make-up of an orchestra. First they listened to the playing of a programme of classical music, and then Mr. Adrian Boult, who conducted, introduced them to all the instruments in turn and told them what the strings, and the reeds, and the brass and the percussion could do and how they did it, and so on. This is the first concert of the kind in London; but in other places—Aberdeen, Birmingham, Bournemouth—an educational movement of the kind has been in full swing for some time, and in America, where the idea originated, for thirty years and more. It is thought that, in order to ensure the right kind of musical inclination for later on, the rising generation must be caught young. At four years one is not considered too youthful, for that is the precise age of the most juvenile member of Saturday's audience, Master Boult. He may even be said to have been "caught" still younger, since he is the son of the conductor and organiser.

PIANO AND VIOLIN RECITAL.

Mr. Harry Field and Mr. Bertram Walker had a very loyal and appreciative audience at their recital in Æolian Hall, if a rather undiscriminating one. Mr. Field, who is one of the most thoughtful and conscientious of pianists, has often been heard to better advantage than on this occasion. To begin with, he was hardly as happy as usual in his choice of a programme, for it is certain that if a man is not a born Liszt player, no amount of taking thought will turn him into one. But whether Mr. Field played well, as in the Aria from the Schumann Sonata in F sharp minor, or less well, he might count on just as warm and loud applause to follow. Mr. Bertram's main work was Saint Saëns' Concerto in B minor (with Miss Maud Walker at the piano). Occasional uncertainties of intonation, in the rapid passages, apart, he gave the impression of being armed at all technical points. He has a warm, bright tone and fine freedom of bowing. Later, his suave, finished playing in Goldmark's Air showed that he excels in the Cantabile style.

At a meeting of the Dover Entertainments Committee it was decided to make special arrangements for a first-class concert party for the beach during the summer season. It is intended to erect a stage, with the necessary dressing-rooms.

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MR. EMILIO COLOMBO.

The neglect some of our modern composers complain of is nothing to that experienced by Veracini, who died in 1750, and whose violin sonata in D minor has only just had its first performance at Mr. Emilio Colombo's recital in Æolian Hall. After paying this somewhat belated tribute to a departed countryman, Mr. Colombo proceeded to do honour to a living one by playing Pizzetti's "war" sonata, which, if it has had better fortune than Veracini's, certainly deserves it. We can hardly hear it too often. The programme further included Max Bruch's G minor Concerto and some pieces. And at the end Mr. Colombo was induced to add yet another, by way of "encore," by an audience who were warmly appreciative throughout—and rightly, for he is one of the soundest and most capable of violinists.

LONDON SCOTTISH CHOIR.

Some excellent choral singing was heard at the London Scottish Choir's concert in Kingsway Hall. Tone that was always musical, the ability to sustain a "carrying" pianissimo, almost perfect cohesion and balance between the parts, neatness in attack and release, and a splendid feeling for rhythm: these are among the virtues of this capable body. And they are enough to outweigh their faults, which in fact were almost negligible, the most serious being an occasional tendency to sharpen among the sopranos. But better even than the technical finish of their singing was its expressiveness. Mr. T. Arnold Fulton, their conductor, got from them an infinity of shades, in the sad songs and in the glad ones. Three soloists appeared during the evening: Miss Carmen Hill and Mr. Watcyn Watcyns, who sang songs, and Miss Marjorie Gullan, who recited.

MR. JOHN GOSS.

Mr. John Goss, whose voice of late has gained in richness and variety of colour and the flexibility that enable him to do justice to many styles of music, gave a well-diversified programme at his recital in Wigmore Hall. The modern English songs included Peter Warlock's cycle, "The Curlew," a setting of four poems of W. B. Yeats for voice, flute, English horn, and string quartet, and five songs by Norman Peterkin which are nearly all still in MS., although one, "I Heard a Piper Piping," has been sung several times recently. Mr. Goss saved for the last some Folk Songs from Norfolk which Mr. E. J. Moeran has collected and arranged. These were of the bluff and hearty type, "tuney" rather than tuneful. They were sung with a gusto that "fetched" the audience, who gave signs of wanting the whole five over again. But only "The Press-gang" was repeated. The Charles Woodhouse Quartet, Mr. Joseph Slater (flute), Mr. J. McDonagh (horn), and Mr. Hubert Foss (piano), played the accompaniments.

A BENEFIT CONCERT.

No more eloquent testimony to Mr. Louis Cottell's popularity and, be it added, to the esteem in which he is held as Director of the North London Institute of Music, could be given than was afforded by the numerous audience that attended his 41st annual benefit concert at King George's Hall, and by the many accomplished performers—all of them students of the Institute—who provided the programme. Much more space than can be spared would be needed to speak in detail of each contributor's work, and, where all gave willing and generous service, it is hardly the thing to single out these rather than those for mention. It must suffice to say that all succeeded in pleasing so well that the entertainment went with a swing, encores, and even double encores, being insisted upon. Songs were sung by Miss Ada Headley, Miss Marie Sard, Miss Kathleen Knight, Miss Nora Daly, Miss Irene Foster, Mr. George Norman, Mr. Sydney Emmons, Mr. Charles Mayes, Mrs. MacKay, Mr. Charles Allison, and Mr. Morton Manning; duets by Miss Winifred Offen and Miss Lilian Dowling. There were piano solos by Madame West and Miss Lilian Campbell, humorous monologues from Mr. W. T. Puddifoot, and an amusing character-sketch from Miss Estelle Cottell; and, not least, there was part-singing by a choir whose fresh voices made their performance of popular light songs (in an arrangement by Mr. Cottell) an entertaining experience. Miss Lilian Campbell and Miss Nora Daly were the accompanists at the piano.

"Marcheta."

Herman Darewski and his band have made a feature of being the first in this country to introduce dance items which later on became universally known. An outstanding example is the little Mexican folk-theme, entitled "Marcheta" (pronounced Mar-kee-ta), which little melody, starting in Mexico, is becoming very popular abroad and is originally featured by the Herman Darewski Band in the form of folk song, fox-trot, and waltz.

C.A.A. At Home.

The Concert Artists' Association held an At Home at the St. George's Hall, on Sunday evening, with an excellent programme arranged by the Entertainment Committee.

The Mile End Amateur Operatic Society are giving two performances of "The Yeomen of the Guard," by permission of R. D'Oyly Carte, Esq., at the Birkbeck College, Bream's-buildings, Chancery-lane, E.C.4. on Saturdays, April 5 and 12. Mr. Bernard Cousin is responsible for the production, and tickets may be obtained from Mr. P. Harris, L.R.A.M., Smith-st. L.C.C. Evening Institute, Mile End, E.1.

In aid of the finances of the Pelicans Lawn Tennis Club, Mr. Barry Woods presented his Town Topics concert party at Bedford Park. The programme met with a rousing reception. Miss Connie Howard displayed her ability as a dancer; Miss Sylvia Ray rendered her songs in the very best of style; Mr. Cyril Bass sang his tenor songs with much refinement; Mr. Gerald Essex as the light comedian greatly pleased; and Mr. Barry Woods kept the audience in a furore of laughter. Miss Barbara Hylton presided at the piano.

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FROCKS AND FANCIES.

Black for Brunettes—Frills or Fringe must be your Choice — The Cape Coat is among the Spring Fashions again — Leather and Reptile Skins Abound—About Bathing Suits.

Strikes, and rumours of more and more concentrated strikes, kept lots of people who live in the suburbs and just a little way out of London well under their own roofs and within their own four walls last week, and I, for one, don't blame them, for anything more uncomfortable than squashing in the tubes—especially if you had even the tiniest little parcel—is hard to imagine. Even those of us who had to walk—and lots of us did, for taxis become a trifle expensive when indulged in at the rate of six or eight a day—blessed and blessed again that kind shoemaker who said, "Now I think a change is needed," and proceeded forthwith to make the low-heeled shoe fashionable. Low-heeled shoes may not be as elegant as the high-heeled one, but they have been worth their weight in gold these last few days.

Backs at Bach.

It was the night I went to hear Harriet Cohen play Bach at the Wigmore Hall that I had quite a longish walk to do, and it was really quite soothing to sit and listen to the smooth, even runs of the great musician and forget all about long walks and crowded trains. Wasn't it strange that Sir Walter Parratt, "the Maker of the King's Musick," who was such a Bach enthusiast, should die the next day? But there, I am really meant to tell you about frocks and frills, and not about musicians, young or old. Harriet Cohen wore one of those plain, sheath-like black frocks, plain to the point of severity, and with her dark hair she looked most attractive. As a foil to her darkness there was another famous musician listening to her; that was Miss Marie Novello, whose fair hair was beautifully coiffured, and she wore a white frock with a hint of bugles beads upon it. Strange how ideas change! It would once have been considered necessary for the dark girl to dress in white, and the fair girl in black. Arnold Bennett was there, too, with his wife, and I greatly coveted her long, slender crystal ear-rings.

The Scarf Triumphant.

It was at Peron's show I saw how every frock boasts a scarf-collar—some were the narrowest of narrow pieces, just the merest ribbon of a thing, but it was a scarf for all that. Here, too, black and "magpie" dresses were numerous enough to be noticeable. Some were black with white trimmings, others opened over a little white underskirt; and the most attractive of all had a long white crêpe de chine coat over a black-satin frock, the hem and just the back of the sleeves embroidered in red and black. Another sheath like black charmeuse was perfectly plain in front with a fringe filled V opening at the side and a tunic at the back finished with two triangular pieces fringed at the ends.

Cape Coats.

The cape-coat—that merging of the useful and the becoming into one—is not dead. There were any number of cape-coats—and you remember that they were by no means absent from the Paris shows either. I liked one which was lined with a red-and-black check on a beige ground, and the little frock which was worn beneath had the neatest little check collar and tie.

Leather Leads.

You must be tired of hearing about the passion the dressmakers seem to have for leather, but it is foisted upon me at every step. Crocodile, not content with being in evidence at the head and the foot of us, has decided to extend its dominion. One of the coats had real crocodile collar, cuffs, and belt; but, crocodile being a somewhat expensive animal, it was used rather sparingly and the skin was inset. When is a feather not a feather? When it's made of some sort of leather. Perfectly true! I saw hats which were trimmed with simulated quills, and when I examined them closely I found this love of leather had led the milliners to go to all the trouble of making leather feathers. They were such excellent imitations, too; it was difficult to tell them from the real thing.

Buckles.

There are buckles, buckles everywhere, and hardly one of them seems to be doing any actually honest work in the way of buckling. Such strange contraptions, some of them. Why, heaps and heaps of little georgette frocks have buckles of ordinary knitting wool! Others have ovals of bone, or ebony, or galalith, some plain and unadorned, others scintillating and sparkling with myriads of diamente or a long tassle. Another quaint conceit is the sparkling buckle on a black moire with a fob and little diamond bar.

Bathing Suits——

It seems a bit early and a bit chilly to talk of bathing yet. But—well, with spring here (by the calendar), can summer be far behind? I went to a show of bathing suits the other day, and here I gathered that almost all the suits for the sea for the coming season will be made of taffetas, which has the reputation, you know, and a true one, of drying more quickly than any other fabric. Most of them had shortish skirts and short knickers, and lots of them were black with either brightly-coloured pipings or plaid decorations. Some of the black and navy-blue "regulation" ones had tunics of figured crepe de chine.

——and Caps.

As our hats grow simpler, our bathing caps grow more elaborate. They are more ornamental than ever this year, and must be made to match the suit. These are worn over the tight water-excluding rubber helmets, the newest of which have nice, comfortable ear-flaps over which we pin a bunch of artificial curls! Bathing is a question of beauty very much adorned these days! Even our feet are cased in those delicious, brightly-coloured crepe rubber shoes.

Very Lovely Frocks.

Let me drag myself out of future lazy dream days spent on a sun-kissed golden sandy beach with the gentle lap of the blue sea at my feet and come to earth, and the second edition of "Stop Flirting" at the Queen's. There was Adele Astaire's bright pink dress of pleated georgette, with the dear little silver stitched petals of white and pink organdie on the turn-backs of the short sleeves and the sleeveless coatee bordered with tiny pink roses and embroidered with silver. Helen Gilliland's evening frock of white georgette, embroidered with huge bugle sprays and with diamenté straps across the shoulders, had a tunic the bottom of which boasted a wide band of feathers with a marabout edge at the top—an uncommon combination, yet not so far removed from Nature when you come to think it out, for before there are feathers there is down! The only unnatural thing about it was its colour—mauve. This was repeated again in the rouleaux on the white georgette, with its feather trimming and the huge shaded mauve feather fan.

Primrose.

There was a hint of spring in the pale primrose chiffon evening dress which Mimi Crawford wore. It changes quickly to autumn, though, with its hem of deep orange, and back to spring again when you looked at the four panels embroidered in wistaria in a host of gloriously coloured tissues, and on her head—like the "Spirit of Spring"—she wore a cluster of wistaria.

Buttons.

There seems to be one definite rule about buttons exemplified in all the frocks that Marie Lohr wears in "Far Above Rubies," at the Comedy: they must be used for ornament, and not to have any practical value. One of her frocks has buttons from neck to hem of the round crochet sort, while her little day frock of beige-coloured cloth was fastened over by a square tab and the flap had buttons from waist to hem. I can't say I thought the frocks were very distinctive, although, of course, Marie Tempest's magpie one-piece gown, with an immensely long white crêpe-de-chine tunic allied to a very, very slightly godet black satin from-the-knee hem, was quite good. I wasn't near enough to see exactly what the decoration was she wore where the breast pocket ordinarily comes—it might have been St. George and the Dragon, or the Four Horsemen of the Apocalypse; anyhow, it was done in Church embroidery fashion in silver and black.

Colour and Background.

They have been awfully clever at Blanchard's Club, which was opened last Friday, and used to be Murray's; since the new, comfortable, well-padded settees which now surround many of the tables are all in that nice buff colour that makes a good background for almost any frock! As for the lighting, that is of the concealed sort, and set in most attractive tubular shades of rainbow hues, or else shines out from wide panels, set against the wall like pictures, in the palest pink, with touches of green and yellow, but not enough of these to throw an unbecoming light on our complexions. The Cabaret show there is quite good, and not too long, and the first advent of the chorus girls is in abbreviated frocks of silver tissue adorned with diamonds of black velvet. These, with silver wigs, look awfully well.

Another New Club.

From Blanchard's to the Bullfrog's Club is a far cry—from the exotic and expensive to the primitive and cheap, for the Bullfrog's is intended as a dance club for the really hard up and the Simple Lifers, and consists of two rooms over a garage just at the side of the Regent Palace Hotel. It has quite an exciting entrance up an outside stairway, and is very colourful when you get inside, with red beams picked out in blue and bright red doors and coloured table-cloths. A lovely big green bullfrog has a little shrine of his own in the wall, and, though the dancing space isn't very big, the floor is quite good. Hugh Wakefield is one of the members.

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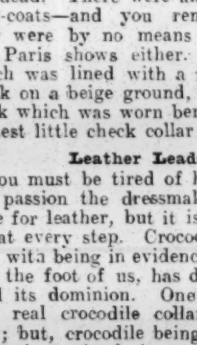

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CRITIC'S CIRCLE.

The annual meeting of the Critics' Circle was held at the Adelphi Hotel on Friday. Mr. S. R. Littlewood (the President for last year) proposed that Mr. Herman Klein should succeed him in the presidency of the Circle. Mr. E. A. Baughan was elected Vice-President, Mr. B. Weller re-elected Treasurer, Mr. G. W. Bishop Librarian, and Mr. John Parker Editor of the Circular. Mr. S. W. Ackland was again appointed as Secretary. Mr. Littlewood was added to the Committee.

It was announced that in the Schools of Acting competition this year the judging would take place at the Schools and that no special performance be given at a theatre.

The date of the annual dinner was fixed for Friday, May 30, and it was agreed to invite as guests any American and Colonial critics who would be in London for the British Empire Exhibition. The arrangements were left to the House Committee.

Mr. Littlewood, in referring to the death of Mr. H. G. Hibbert, said that the Circle had lost a valued and greatly respected colleague, and he proposed and Mr. Bishop seconded that an expression should be made of the Circle's recognition of the debt all lovers of the theatre owe to the late Mr. Hibbert for his work upon the history of the stage.

Mr. Mortlock and Mr. A. A. Fox Strangways were elected members of the Circle.

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WEDNESDAY, APRIL 2, 1924.

THE ACTOR IN EMBRYO.

THE activities during the past year of the Critics' Circle, the annual meeting of which was held on Friday, included the presentation of a Schools of Acting Competition Shield, and some excellent results were attained. Regarding the work of the various competitors, it was observed that much good was being done by the schools of acting in teaching students the beauty and necessity of clear speech, of acting with head as well as with heart, and of preserving a spirit of comradeship and unselfishness in team work.

Resourcefulness on the Stage.

The infusion of such principles into the minds of disciples of Thespis is highly to be commended, but such training lacks the finish that is to be achieved only in the school of experience. One of the chief advantages to be gained is that of resourcefulness on the stage. A few weeks ago a distinguished actor, comparing the present methods of training with the past, gave instances of the readiness of actors to cope with trying circumstances. One concerned the promptitude of an old actor who, when the pistol which was to have disposed of the villain miss-fired, delivered a homily on the virtues of repentance, and saved the play by bringing down the curtain on the promise of the erring one's expiation for his crimes! Such resource cannot be cultivated at schools or colleges, however perfect their administration. It is to the constant study of character—three different parts in one evening and a new play every week, that distinguished the career of actors of an older generation—that such capabilities are due.

There are numberless instances of actors having saved the situation by their resourcefulness. Not quite fortunate, however, was the impromptu of a popular actress whose dramatic scene was interrupted by the entrance of a cat, which stalked across the stage just as she was in the middle of a most affecting speech. With praiseworthy presence of mind the lady picked up pussy and, after fondling it for a few moments, set it down behind her on what she thought was a settee, but which proved to be the property fire! Neither do we recommend for imitation the action of an intelligent equine who, in a horse race effect which was obtained by a moving stage, calmly stepped off the "escalator" and remained stationary while his companions were apparently careering along the course! Much more happily conceived was the case of the scene-shifter who, being discovered by the rising of the curtain in front of the fairy queen, greeted that august personage with the remark, "Good evening, your Majesty; I don't think we've met before!" and caused such a burst of laughter that he was retained for the run of the pantomime.

Modern stage conditions, governed by the latest scientific principles, make the chances of accidents with the scenery more remote than formerly, while the revue, which would be more properly described as a theatrical jig-saw puzzle, furnishes such extraordinary surprises that an unrehearsed effect would almost certainly be regarded as part of the play.

We do not disparage the action of the Critics' Circle in giving encouragement to aspirants to histrionic honours, but we do contend that the door to the stage should not be thrown open too widely for them.

Dramatic School Graduates.

Graduates from dramatic colleges all too frequently step straight from the school to the West End theatres, thus weakening the chances of those who have learned their art in the provinces. We think that the Actors' Association should strive to secure that before being allowed to appear in London, actors and actresses should be obliged to serve an apprenticeship in the provinces, and thus leave the road to the Actor's Mecca open to those who have been tried in the furnace of touring and fitted themselves to challenge the verdict of the metropolis.

The attitude of the Critics' Circle is avowedly one of deep interest in current art, and none will doubt their claim that they have taken over a great deal of the educational and disputative work originally done by the stage itself. The number of points at which their interests and those of managers, playwrights and actors can be advanced by co-operative action has been proved again and again. A joint committee between the Circle and the Society of West End Managers has provided valuable means of promoting the welfare of the dramatic calling, as well as their own. Will they not use their influence to make the path of the professional actor smoother by endeavouring to secure for him opportunities to appear on the London stage equal, at any rate, with those of the beginner?

A SUGGESTION AND A SEQUEL.

HOW I CAME TO BE IN A LONDON REVUE.

By MAUD FANE.

It is quite easy for an artist to get into a rut, so to speak.

That is to say, if she is not careful, an artist will be playing in the same kind of thing over and over again, unless she makes an effort to get a change.

And it is difficult to get out of a rut. If she is successful she has accomplished a great deal.

If ever there was a time when an artist should be versatile, it is to-day. Conditions have changed so rapidly within the last few years that an artist must be constantly on the lookout for fresh ideas, fresh material upon which to work.

I have been in nearly every musical comedy that has been produced by J. C. Williamsons in Australia during the last five years. Now I am in the revue, "Leap Year," at the London Hippodrome, and am thankful for the change. With Williamsons I had such a long contract that I was unable to return home earlier to see whether or not managements would give me a chance over here. But, really, I have no regrets for staying so long in Australia, because I got plenty of scope in musical comedy work. We had to do three musical comedies a year, because the population is so small. There was therefore no time to get stale.

Where was I before I went to Australia? I was in concert parties, and before that I was—christened!

I returned to England because I had not been to my home in the Isle of Wight for so long, despite the fact that I had been told that I might experience great difficulty in getting work in London. This gave me no concern at all. In fact, I thought I would give up the stage altogether, until one day it was suggested that I should sing before Mr. Julian Wylie. Afterwards I went to the seaside for some weeks, and quite forgot all about the suggestion that had been made to me.

I have been inundated with offers to give auditions, but I was never keen on giving them. I always felt that an audition had a tendency to make even a clever artist nervous, with the result that she might not, perhaps, give of her best. To get up and sing a song and execute a little dance in a small room always seemed somewhat cruel to me.

So, therefore, I have never given an audition in my life. When I came to town and saw Mr. Wylie, he fixed me up with his present show. I signed a contract, and here I am. I had not been to see anybody else but Mr. Wylie since I came back from Australia.

This story of mine may seem strange, but it is none the less true. The very first gentleman I saw gave me a job. Mr. Wylie must have known that I did not want to go on tour; and let me say in my modesty that he must have heard from the other side of the world that I was not a bad sort of thing.

There is a vast difference between revue and musical comedy work. In musical comedy a story is always told, and you have to say much longer dialogue, more conversational dialogue; and there is always something that is intended to lead up to something else. In fact, there is plenty of scope for acting. But in revue one works in a series of cameos. Everything is boiled down, and one has to do one's work in the shortest possible time. The work is a bit hard, but its attraction is its variety.

[*Photo, Janet Jevons.*

MISS MAUD FANE.

It is everyone's ambition to play in London, and I am sure that Mr. Wylie has given me a wonderful opportunity. I am perfectly happy; the management and the staff generally are very charming, and this fact helps me greatly in my initial efforts to please the London public.

Like many other artists, I owe a great deal of my training to concert work in which I have toured the Far East—Singapore, China, and Japan. It is one of the best schools for an artist, for it gives you that self-assurance that is necessary before one can face a big audience. In concert work you have nothing behind you to help you—no beautiful girls, no beautiful dresses. You stand on the stage or platform in a kind of uniform, and make a lot out of nothing.

There is one important thing I do miss in London, and that is the sun. I miss it terribly, though I am told that we may expect a little warm sunshine in the course of a month or so. Thank Heavens!

THE DRAMA IN AMERICA.

"Welded"—"Sweet Seventeen"—"We Moderns"—"The Ziegfeld Follies"—"Peg o' My Dreams."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Mar. 22.—"Welded," Eugene O'Neill's latest play, has disappointed the critics. "Fearfully full of anguish," "A lugubrious conversazione," and "A dull, uneventful and garrulous play" are some of the things they say about it. "Welded" is described as "a romance of love and marriage." Michael Cape, a playwright, poetic, passionate, egotistical and intensely jealous, has married Eleanor Owen, an actress, who impersonates his heroines. Cape has had a past, and knows that Eleanor has had one also. So, wishing to take no chances, he kept her as his mistress for two years before he married her. When the play begins they have been devoted lovers for five years, and there is an ardent scene between them when he returns home after a long absence. Their devotion to each other, however, does not prevent them from having furious quarrels. Neither is quite sure of the other, and allusions to earlier days and the inopportune arrival of John Darnton, theatrical manager and old admirer of Eleanor, arouse Michael's jealousy. The pair exchange mutual reproaches, and Eleanor in her temper falsely accuses herself of guilty intimacy with Darnton, precipitating a crisis, in which the husband and wife agree to part for ever, each vowing to act so as to make the breach irreparable. Eleanor rushes off to Darnton, who, being sensible and decent, bids her go home, while Michael seeks a street-walker, who, in an explicit and realistic scene, gives him similar advice, considering him more than half crazy. So the temperamental pair shamefacedly come together again, ask pardon, and promise to be more loving and patient in the future, although they both realise that they will alternately love and hate each other as long as they live.

Doris Keane as Eleanor and Jacob Ben-Ami as Michael play their parts effectively. Catherine Collins was praised for her impersonation of the street-walker. The play is presented at the Thirty-ninth-street Theatre by the directors of the Provincetown Playhouse, in association with the Selwyns.

"Sweet Seventeen."

At the Lyceum Theatre, this three-act comedy by L. Westervelt, John Clements, Harvey O'Higgins, and Harriet Ford, is the reigning attraction. It is bright and amusing, and, while it deals with absurdities, it makes them appear convincing. Russell Farnum has an extravagant wife and daughter, who will not help him when he finds himself in financial trouble. Another daughter, Peeks, undertakes to help him out of his difficulties by moving picture methods, and makes a lot of trouble for herself and all concerned. Peeks attempts to marry off her elder sister, Grace, to Donald Brown, who has made money in oil, incidentally forcing him into partnership with her father. But Ted Rutherford is in love with Grace, although he is quite unable to support a wife. On the day before the wedding, Ted's rich uncle dies, and Peeks changes her plans. Ted and Grace must marry, she decides, so she disengages her sister from Donald by summoning him up a ladder to the bedroom where she is locked in, thus compromising him, and then

(*Continued at foot of next col.*)

THE PLAY IN PARIS.

Another Grand Guignol Bill—Further Indepe Efforts by Dramatic Societies—Œuvriers at W More Psychology by Youthful Authors.

(FROM "THE ERA" SPECIAL CORRESPONDENT.

PARIS, Sunday.— In M. Choisy's new programme at the little Grand Guignol, presented last week, we have two items already seen and a couple of novelties. The latter are up to the usual water-mark of horror, and the show is seasonably dosed with shudders and laughter. The bill commences about 9 o'clock with the revival of "La Maison du Passeur," one-act drama of Paul Armant and Louis Verneuil. The French dispute a ferryman's hut on the banks of the Yser, and a soldier is told off to blow up the shanty before the Germans take it. This "poilu" is a married man with a large family, and he is sure to leave a distressed widow with several orphans, for the mission means certain death. One of his mates, a former criminal, takes his place. The mounting of this dramatic sketch is realistic. "J'ai laissé dire," new one-act farce by Maxime Girard, concerns a man letting neighbours condole his wife's supposed infidelity (hence the title), albeit the dear little lady is perfectly honest until exasperation drives her into another chap's arms, at which time the people stop talking, thinking the husband is only fishing for more pity when he complains. This is followed by the supposed blood-curdler of the evening,

"Le Cercueil de Chair,"

the latest two-act drama, signed A. de Lorde and H. Bauche. The scene is laid in Dr. Murphy's clinic, where he entices a young fellow he suspects of paying marked attention to his wife. During an experiment in materialisation the visitor is made to imagine he sees the spirit of his deceased mother, which frightens him to fits. During the ensuing hypnotised state, resembling death, Murphy places the body in a coffin. The doctor's wife protests at this procedure, but her husband is delighted with his experiment of preserving a body in a state of catalepsy. The problem is solved, and the jealous husband continues his revenge by operating on the living dead, until a false movement restores the victim to consciousness. The deceased revives, throttles the life out of his torturer before he falls back into real death. "Le Cercueil de Chair" (the coffin of flesh) is admirably well handled by Brizard (the victim), Paulus (Dr. Murphy), and Mme. Maxa (the quasi-guilty wife). This "entertainment" terminates with "Peché de Jeunesse" (Youthful sin), short comedy of Pierre Veber, already seen, concerning a woman blackmailing several suitors as the father of her baby.

"La Belle et la Bete."

A special performance of an effort in six tableaux by Mme. Allotte de la Fuyé, founded on the fairy story of "Beauty and the Beast," was given last Tuesday afternoon, at the Theatre Albert I., which resembled a trial show prior to an extended tour. The costumes are really fine, with good scenic effects and dainty music.

"Sic vos non vobis."

The theatrical group designated the Canard Sauvage hired the Atelier at the Theatre Montmartre, and presented a three-act parable of post-war romance by Fauré Fremiet, on Wednesday. "Thus you do not labour for yourselves" should be the common soldier's maxim, and the author has taken it, *sic vos non vobis*, to depict in 15 tableaux the ultimate tribulations of a cluster of soldiers damaged during the awful conflict commencing in 1914. They swear mutual aid and protection, but finish by quarrelling for various worldly reasons when the romance has worn off. Fortunately an apostle of reconciliation is able to bring back a sprig of peace and tranquillity into their camp. We have an interesting album of military and civilian scenes in this worthy play, but the author will be better remembered for his "Le Souffle du Desordre," presented by the Grimace Stage Society last season.

"Amour est un étrange maitre."

Yes, indeed, love is a strange master, and Mlle. Rose Worms Baretta sets forth to prove this thesis in l act piece, mounted by the Dramatic Club at the M l'Œuvre. "Amour est un maitre" reveals certain dran fects, but the first part is real lent, proving sincere endeav stage craft on the part of Mlle Baretta, and particularly the Harry Krimer. Briefly told (Suzy Prim) loves a naval off fails to notice the smitten dan in a moment of weakness she a devoted companion, B Krimer), but soon recants. She and a happy providence—or thor's way out of a difficulty Magda in front of her naval On this occasion the handsome is not blind to her charms.

"Je Suis Trop Grand Pour

The four-act piece of Jean S presented Wednesday at the Française, proved a trifl appointing. After the first act the young author evidently his subject too wide for him. Suis Trop Grand Pour Moi" Too Big for Myself") is nat psychological essay, of the romantic school (which do signify a romance in our tr of the word). Nevertheless, th is full of biting irony, despite servatory passages being clou others of the more common kind. There are three adequat viz., the noble-born youth Tibu father the duke, and the ag fessor Virgile Egrillard, the dreamer, but failing to add l his first namesake. After h good time in the city, Tiburce to his ancestral home, accompa a clique of gay dogs, and getting his lady friend, Moute. blasé youth is growing tired mistress, and dreams of meeti maiden he can marry. He enc Virgile, his former precepto prevails on this entertaining ind to take up his abode with him Manor, but he later puts his it by revealing to the duke beloved wife was not killed in dent, but eloped abroad with she liked better. The paterna had lived in the fantasy of h wife's memory, and this ideal thus shattered. Meanwhile, th youth meets the beautiful Helen is so enthralled that Moute b anxious for her own future. Bernard has one of the rôles in his career as the pathetic Bohemian philosophe gile. The remainder of the excellent, but unequal, with Des as the youth, Berthe Bovy, Hu Duflos (Helene), and other me of the famous House of Molière.

"Le Printemps des Autre

In this three-act comedy by Jacques Bernard, presented a Femina last Wednesday, the yo author (son of the popular Bernard) endeavours to design a natural psychological pictur maternal jealousy. A widow, what unhappy during her past co experience, imagines Maxime i ing her court, and is disappointed the elegant young man asks fo hand of her daughter. Afte wedding, the elder woman be jealous of the young wife, her child. She goes so far as to tacit courage the husband to bre marriage vows. The daughter the prevailing sentiment befor tragedy has reached its fifth c (a real tragedy must have five main within tradition), and pro puts her little foot down, pres her own fireside. She lets her understand that a prolonged exc through Spain may be beneficial f health. Suzanne Despres hold difficult part of the mother, Ger Webb that of her daughter, and Blanchar the more sympathetic r the husband. The programme in a revival of Tristan Bernard's o farce "Le Peintre Exigeant," Lugne Poe as the artist.

(*Continued from preceding col.*)

marrying him herself to save his good name, and at the same time keep his money in the family. Marion Mears plays Peeks Farnum and makes the character very amusing. Other parts are well acted by Jennie Eustace, Grace Filkins, Douglas Wood, Charles Trowbridge, and Edward H. Wever.

"We Moderns."

This three-act comedy by Israel Zangwill has been produced at the Gaiety Theatre by George C. Tyler. Acted by an excellent company, it proves highly interesting and amusing. Helen Hayes as Mary, O. P. Heggie as Robert Sundale, Isabel Irving as Katherine Sundale, James Dale as Oscar Pleat, St. Clair Bayfield as Sir William Wimple, Gilda Leary as Dorothy, and Mary Shaw as Joanna Herzberg are all very good. Mr. Zangwill's recent visit to these shores and his outspoken criticisms of certain American customs have kept him very much in the public eye for several months.

The Ziegfeld "Follies."

Several changes in the programme and new additions to the company appearing in this highly successful attraction at the New Amsterdam Theatre have made it more enjoyable than ever. Clyde Cook appears in a sketch called "The Lamppost," and makes a hit. New tableaux by Ben Ali H are entitled "The Gossip," Lovers," "The Challenge," Meeting," and "The Duel." are very beautiful, and another at tive number is one composed by V Herbert, which introduces his own waltz, together with "The Danube," "The Merry Wid "After the Ball," "Kiss Me Ag and "I'm Falling In Love Someone." Gene Buck and Stamper contribute a new num called "Dance the Blues Away."

"Peg o' My Dreams."

The above is to be the title of musical comedy version of "Peg o' Heart," soon to be produced here Richard Herndon with Suzanne Ke in the part played so long and su fully by Laurette Taylor. Miss has been a member of the Metro Opera House Company this G. P. Huntley, who recently Cyril Maude's place in "Aren All?" will have the principal co rôle of Alaric, originally played Hassard Short, the part having extensively re-written. Hartley ners, author of the original play written the book of the musical ver Dr. Hugo Felix composed the and Anne Caldwell wrote the lyr

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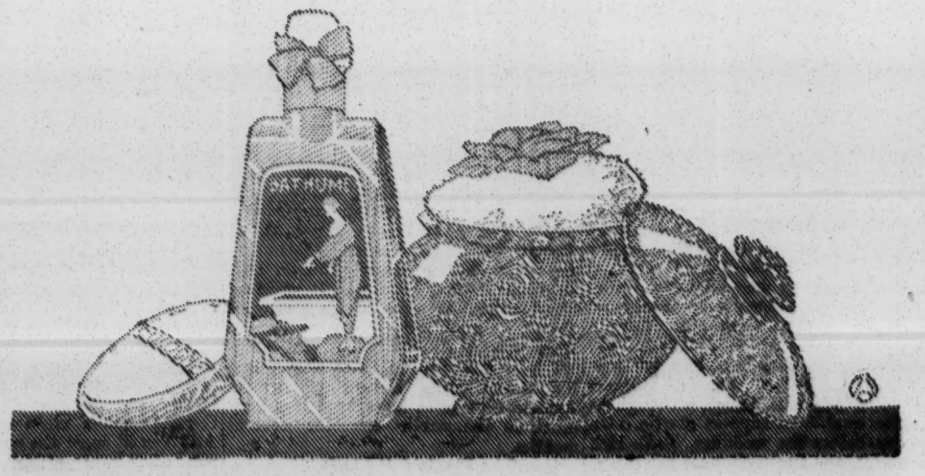

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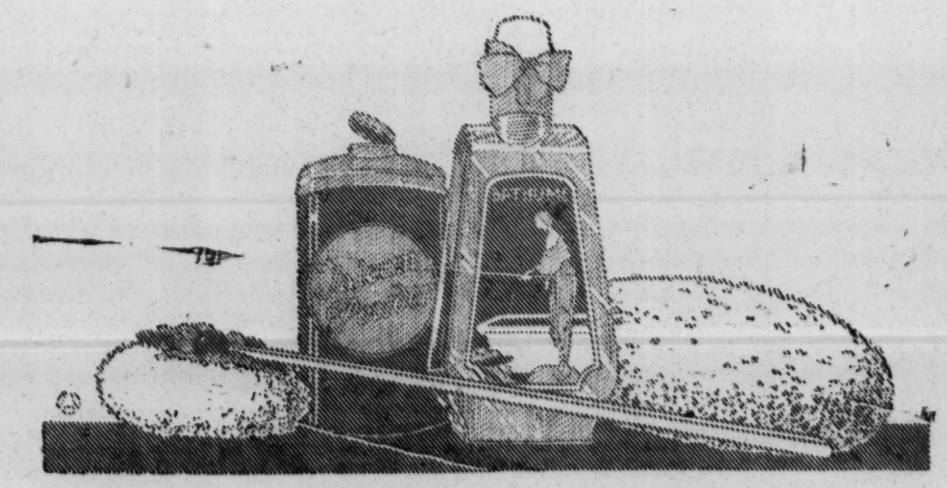

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THE VARIETY WORLD.

Brown Benefit—Vaudeville Golfers—A Welcome Return—Sailings for South Africa.

Brown Benefit.
reminder of the F. W. timonial benefit at the npire on Friday evening. popular artists have pro- ppear. In addition to those nentioned, Mr. Charles . Norman Carroll, Messrs. Hurley and Miss Haidee de volunteered their services.

Villiams in Birmingham.
sby Williams expressed his Monday at being received y a Birmingham audience said he met a good many ngham boys out West, as otchmen. The last time he at the Midland Metropolis. d his Empire audience, was layed Hamlet, which it was us actor's ambition to do.

Winner.
our that Charlie Warren, of & Sons, had broken up his ble is, we understand, quite l. What gave rise to the probably Charlie's action in over his great winner, " to Bert Feldman. We l that several performers ked "Horsey," and won y in consequence.

e Golfing Society.
xt important fixture on the e Golfing Society's list is the tch with the Harrow Golf hich is due to take place at on Thursday, April 10. The rtsmen of Harrow will, no e eager to avenge their defeat on, and the Vaudeville Golfing hope to field a strong side. mbers who are able to play on mentioned are asked to com- with Mr. Secretary Hayward

Nob."
onday Mr. Ernest C. Rolls' duction "Copper Nob" will at the Hippodrome, Derby. will include Miss Jennie Mr. Bruce Green, and other n artists. The Hippodrome been selected for the produc- ew weeks hence, by Mr. Joe n, of "The Hold-Up."

Hall Ladies' Guild.
ottie Albert, Treasurer of the Hall Ladies' Guild, has re- a appreciative letter from Mr. Albee enclosing $1,000 in the f the National Vaudeville Association. Mr. Albee states American organisation is very netically disposed toward the ur to firmly establish theatrical ble institutions in England and If of the N.V.A.A. sends sin- shes for the success of the Guild Matinée.

llowing are also thanked for Lord Woolavington, the Variety Artists' Bene- d, £5 5s.; Lady Tree and harlot, Esq., £3 3s. each; Capel Slaughter and the ess of Salisbury, £2 2s. each; Honri, Esq., Arthur Grover, avid Allen, Esq., Boots The t, Bruce Green, Esq., £1 1s. Bishop Talbot £1, and E. l Hall, Esq., 10s. 6d.

orris.
ng her first appearance this t the Victoria Palace, Lily Mor- is given a hearty welcome on y. Last week Miss Morris was favourite at the Argyle, Birken- that D. J. Clarke fixed up a e of dates next year or two. pressed regret that she could turn to the Argyle again this ut when he heard that her date y 12 had been transferred, he d up this date, so that Miss s makes a return to this hall six weeks.

come Return.
die Austin is making a welcome arance this week at the Holborn e—his first since the conclusion successful tour of the Antipodes. d a particularly cordial reception s entry on Monday, and in cer's Burglary" showed he had one of those attributes that have him so popular a figure in the y world.

Hay.
s Joan Hay has a very pleasing e in the musical comedy act she senting this week at the Holborn re, in which her graceful stage nce and pretty voice have full for their exploitation. She is rably supported by Mr. Ewart e, and the trifle, which is ar- ally staged and well dressed, is ently successful.

South Africa.
following artists sailed from mpton on Friday last, per Saxon, to fulfil engagements African Theatres, Ltd., booked I.V.T.A., Ltd. — Variety. nce Glen and W. V. Robinson, pear in a repertoire of plays, in- g "The Broken Wing," "Blue- s Eighth Wife," "So This is n," etc. Thurston Hall, sup- l by the following company:— Cunningham, Ward McAllister, r Bawtree, Laurence Halbert, k Ludlow, Miss Zillah Bateman, Gladys Webster, Miss wyneth n.

Police Minstrels.
By permission of Brigadier-General Sir W. T. H. Horwood, K.C.B., D.S.O., an entertainment in aid of the Police Orphanage is being given at the Winter Garden Theatre on Monday afternoon, May 12, when the Metropolitan Police Minstrels will provide the programme. Tickets may be obtained at Bow-street, Hunter-street, and Gray's Inn-road Police Stations.

Variety Artists' Federation.
Members of the V.A.F. are requested to note that 9 death levies are now due on the 1924 book. Red stamps 13.

For South Africa.
Laurence Glen, the well-known ventriloquist and entertainer, who is a native of Southampton, sailed from his birthplace on Friday by the s.s. Saxon for South Africa. Many of his old friends were present to wish him "bon voyage" and every success on his tour.

The Late Jack Boston.
The funeral of Mr. John Hillman, well-known in the profession as Jack Boston, of The Two Bostons, who passed away on the 18th ult., at the age of 75, took place at the City of London Cemetery, Ilford. The chief mourners were Mr. J. Hillman (son), Miss N. Hillman (daughter), Mr. E. Frith and Mr. Wardell.

Floral tributes came from:—Widow and family; Mrs. Greenwood and Belle; Jack, Minnie, and Rosie; Mr. and Mrs. Hardy; Mr. and Mrs. North and Ivy; Mr. and Mrs. Rippon; flowers from Billy; staff, "Green Man"; Mr. and Mrs. Frith; friends at "Green Man"; Mr. and Mrs. Dudley Squires; Mr. and Mrs. Percival and family; Mr. and Mrs Plater and family; Mr. and Mrs. Percy Becker; friends at 692, High-road Leytonstone; Mr. and Mrs. E. Trotter and family; Mr. and Mrs. Fred Crown.

Ristori and Partner.
At the Alhambra this week Harry Ristori is making his first West End appearance since his Colonial tour. We hear that on Monday evening an agent fixed him up for a six-months' tour in Germany.

Harry Ford.
A hearty greeting awaited Harry Ford when he stepped out at the London, Shoreditch, on Monday, and he was in good form with "Look At Them Now" and "Sweet Marie." We hear that Harry intends spending much time on the river this season, and is negotiating the purchase of a large house-boat down at Cookham.

Dollie and Billie.
Paying a quick return visit to the Alhambra this week, Dollie and Billie now possess a luxurious limousine car, with which they intend to do all future journeys.

Loch and Lomond.
Following an extended tour round the world, embracing Africa, Australia, New Zealand, Honolulu and America, Loch and Lomond arrived recently at Queenstown, and opened at the Hippo., Dublin, on the 17th inst. Dave and Carrie return to town at Walham Green on Easter Monday.

Herbert Rule.
The well-known song-writer, Herbert Rule, has just supplied George Carney with a bunch of new numbers, and is also responsible for the present numbers being sung by Lily Morris this week at the Victoria Palace.

Denis O'Neil.
The Irish entertainer, Denis O'Neil, is appearing this week in "Shuffle Along" at the East Ham Palace, and on Monday evening was given a hearty reception. Next week Denis resumes his single act at the New Cross Empire, and may later be seen in a new production.

Dudley Dale.
Dudley Dale, the artist-entertainer, is making his farewell appearance in town for the present at the London, Shoreditch, this week, prior to his sailing for South Africa per the s.s. Briton on April 25, and from there goes on to Australia.

George Leyton.
After an absence of three or four years from the halls, we hear that George Leyton will be making his return thereto with a production of his own. He promises to introduce many items new to this country, and will present the show towards the end of the month in the provinces.

The Late T. E. Dunville.
The inquest on Mr. T. E. Dunville, whose body was found in the Thames at Reading, resulted in a verdict of "Suicide by drowning while of unsound mind."

The Reading Borough Coroner, Mr. J. L. Martin, expressed his sympathy with the widow in the great loss she had sustained. Mr. Dunville was, he said, celebrated in the profession to which he belonged, and his death would be mourned by a large section of the public, who had lost an old favourite. In these post-war days they could ill afford to lose an artist of the type of Mr. Dunville, whose turns created an atmosphere of good humour amongst his audiences, and better fitted them to combat the daily toils and worries.

Palace Theatre, Sunderland.
The licence of the Palace Theatre, Sunderland, has been transferred to Mr. George Black, of Sunderland, who has a number of other houses of entertainment in the North of England. At present it is closed, and the interior will undergo a thorough overhauling. It is expected that it will be ready for re-opening on Easter Monday.

Dolce Cariello.
Next week Dolce Cariello, the Anglo-Italian vocalist, resumes her single act at Dover, after a long season in revue. She is now negotiating for pantomime, and will be seen in town in two weeks at the Bedford.

Leslie Crowther.
At the Hippodrome, Sheffield, this week Leslie Crowther concludes his present engagement with Fred Karno, with whom he has been associated for some time past. Leslie has been playing light comedy in "The Football Match."

Tom Heathfield.
At the Hippodrome, Devonport, this week, Tom Heathfield opens in a new production, playing the principal comedy part. Next week the show comes to Kingston, and will shortly be seen in town.

Varney and Butt.
On the 21st inst. Varney and Butt open at the Palladium, Southport, in a new production, the book of which has been furnished by Weston and Lee.

Gracie Fields.
After playing at the Alhambra recently, Gracie Fields and Archie Pitt went over to Paris for a brief holiday, and spent a most enjoyable time.

Next week "Mr. Tower of London"—in which this couple have enjoyed such great popularity during the past five years—will be seen at Shepherd's Bush for the third time in 14 months.

Syd Walker.
Syd Walker sailed on Thursday by the s.s. Antonia from Southampton to Los Angeles. He is going to study the making of films in Hollywood, and returns within two months to make films here under the direction of a new company who are starring him in a series of film comedies.

Elsie Carlisle.
The revue star, Elsie Carlisle, is playing both East and West in town this week, as we find that, in addition to appearing at the Mile End Empire, she also appears at the Piccadilly Hotel in the Cabaret show.

Magic of the Kinematograph.
The Magicians' Club Lecture on the Kinematograph, 5000 B.C.-1924 A.D., at the National Hotel, Russell-square, on Wednesday, with Albert Sargent in the chair, drew a large audience, including Messrs. Will Goldston, Herbert Collings, Geoffrey Moore, Harold Salter, Ferguson Arthur, J. Edwards, Rex Salter, and Captain Vanderkiste. Mr. Will Day was the lecturer, and he showed interesting slides on the screen depicting various methods used in bygone days. The magic of the kinematograph, he said, cheated the eye as much as a magician's magic.

His comparison of the Chinese shadowgraph shows given hundreds of years ago with the kinematograph as we know it to-day, which he claimed was a British invention, was cleverly worked out. The pioneers of the industry were the early period scientists, who spent their lives creating ideas, which the moderns have improved, and are still improving.

THE BAN REMOVED.

Variety Artists' Federation and German Acts.

At a special general meeting of the Variety Artists' Federation, held at the Knickerbocker Club on Friday, the question of the bar on the engagement of German and other ex-enemy artists in British music halls was discussed.

The following resolution was passed:—

"Whereas during the Great War and since the Armistice the members of the V.A.F., by various resolutions of special and extraordinary general meetings have, for economic and protective reasons, placed an embargo on the appearance in the music halls of Great Britain of performers of ex-enemy nationality; and whereas, by reason of the neglect of the music-hall managers of Great Britain to engage music-hall programmes in the music halls, thereby causing unprecedented unemployment amongst British music-hall artists, and Whereas, it being the fact that the music-hall managers in Central Europe are desirous of engaging British music-hall artists in Central Europe on equitable contracts, payable in pounds sterling or American dollars, we, the members of the Variety Artists' Federation, to-day assembled in special general meeting, have considered the question of the embargo on the appearance in the music halls of Great Britain of these excluded performers, and, having heard the discussion and being in possession of all the data, are of the opinion that the time has arrived for the reciprocal re-exchange of artists of the nationalities concerned. We here and now resolve that the embargo on all artists hitherto excluded from the music halls and like places of entertainment and circuses in Great Britain be forthwith removed, with the safeguarding proviso that should any restriction be placed upon the free ingress of British music-hall artists in any country the embargo be reimposed against such country."

The resolution was carried by 116 votes to 7 against.

Mr. Albert Voyce, the president of the V.A.F., and Mr. Monty Baily, the national organiser, gave an account of their recent visit to Berlin and of the negotiations there.

A representative of "The Era" was informed that already contracts to the value of some hundreds of thousands of pounds have been entered into between the British artists and German managers, which contracts extend to 1925.

It is quite possible, we understand, that negotiations will be entered into within the next few days between the V.A.F. and the International Artists' Lodge of Germany with a view of the setting up of reciprocal arrangements between the two organisations.

Neil McKay.
The Scotch comic, Neil McKay, who has been scoring on the Moss tour in his single act, and was at the Empire, Nottingham, last week, willbe seen at the Alhambra next week. He is at the London Coliseum this week.

Harry Hemsley.
At his scenic studio in Waterloo-road, Harry Hemsley is prepared to accept a number of pupils. At the moment Harry is engaged upon the scenic effects for Maskelyne's and Selbit's new magical revue due at Easter.

Olga Morselli.
That charming young French violinist, Olga Morselli, will shortly conclude a six months' engagement with Sir Harry Lauder. Her success has been so great in New York that she has been prevailed upon to extend her stay in America.

Mona Magnet.
In the latest novelty revue, "Ginger," which is being played on the Stoll tour in town just now, Mona Magnet is appearing in a leading part, in which she gives a most versatile performance.

Athas and Collins.
Last month Athas and Collins opened at the Opera House, Sydney, on their fourth Australian season, and were given a hearty welcome upon their reappearance down under.

Barney Lando.
At present playing his amusing sketch, "The Dealer," on the L.T.V. circuit, Barney Lando has just been engaged to appear in a new production which opens in Manchester next month. Barney will be supported by Maisie Ancrum, who has been appearing with him in the above sketch.

Scott Sanders.
The return appearance of Scott Sanders last week at the Hippodrome, Liverpool, proved a veritable triumph for this entertainer, who scored one of the biggest successes of his career. This week Scott is back at the Alhambra.

Mayne and Sheridan.
The present act of Mayne and Sheridan is proving a very popular feature around the L.T.V. circuit, and last week at Kilburn the boys were heartily applauded for their efforts in song, dance, and talk.

M.H.A.R.A.
The 56th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, when the following members were present:—Messrs. Geo. D'Albert (chairman of the Committee), who presided; Cecil Morley, Harry Marlow (hon. trustee), Alf Herald, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn, and the meeting terminated.

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SONGS AND SINGERS.

B. Feldman and Co.
Our "Horsey, Keep Your Tail Up" song has captured the whole country. It is heard everywhere. Artists who have never sung a comedy song in their act are putting on "Horsey" with most successful results.

Another established success is "Wembling at Wembley With You." Jack Hulbert's Girls are working it at their engagements, and all dancing Blackpool is flocking to the "Trocadero" to hear Wally Dewar's "Follies" band's interpretation of the now famous "Wembling" number, which Mr. Dewar puts over in sparkling one-step rhythm. Mr. Dewar says it is the greatest dance number he has ever handled.

The Islington Empire and Holborn Empire orchestras feature "Wembling," and make a delightful interlude number of it.

Dorothy Langley, in Dick Ray's "Evening News" production, convinces with "Who's Sorry Now?"

Kitty Spencer, in Reg. Bolton's "Hot-Pot" revue, has added "June Brought the Roses" to her other Feldman successes. Miss Spencer makes an artistic feature of this glorious ballad.

David King writes from Munich, where he is fulfilling an engagement, in praise of Feldman numbers, which are held in high repute on the Continent. "Smilin' Through" is Mr. King's biggest success, seven and eight recalls being not uncommon following his rendition of this popular number.

Billy Chapman has just recorded a new number, "More," for the Homochord Record Co., and Jack Charman has added to his long list of Feldman (record) successes the immensely popular "Turned Up" and "A Smile Will Go a Long Way."

The Grenadiers Vocal Four, supported by Horace Sheldon's orchestra, continue their round of Sunday Concerts, in which they are having marked success with "Roll Along, Missouri," "Who's Sorry Now?" and "When Will the Sun Shine for Me?" They are preparing "Just Been Wond'ring," and will give splendid effect to this grand ballad. Randolph Sutton's "Spare Parts" revue continues its merry and melodious way, Feldman numbers being worked to distinct advantage.

Walter Williams gets Palladium audiences singing the refrain of the famous "Turned Up" song. W. W. has a way with him which is very effective in bringing out the vocal talent of his audiences.

Dorothy Arnold has taken up "When Will the Sun Shine for Me?" The number is most suitable to Miss Arnold's attractive style.

Evelyn Grace is working the new Oriental fox-trot "In a Tent" in "What a Night" revue with splendid results.

Malvina is featuring "Dancing Dan," a number which holds special attractions for her. The popular violinist made a conspicuous success with the number at the Chiswisk Empire last week.

Rosie Wylie is attracting much appreciative attention for fine work in "When Will the Sun Shine for Me?"

Those performers who have heard "Maybe" (She'll Write Me—She'll 'Phone Me) describe it as a second "Sweetie."

"Cabaret Rose," featured in a delightful way by Lola Krassavina, is a number that will make history.

In "The Gay Widow" (Gordon Forbes Enterprises' production), Josie Meldon scores an emphatic hit with "Leave Me With a Smile."

The Five Bombays are featuring "Dancing Dan" to advantage.

Francis and Day.
Quite a bouquet of songs of distinction published by this firm are this week being sung by artists of note at the London Alhambra, the reception in each instance being marked by cordial applause. George H. Elliott, the chocolate-coloured coon, revels in singing the new and tuneful "Moonshine," as does Scott Sanders with "Pattering Along," which has easily taken the place of his big song, "On the Road to Anywhere," whilst the popular Dollie and Billie score heavily with both "'Maggie!' 'Yes, Ma!'" and "It Ain't Gonna Rain No Mo'."

Fred Barnes scored yet another emphatic success with a new song at Willesden on Friday night, when he introduced for the first time John P. Long's "Jog Along, Jasper," some seven or eight calls resulting. The comedian was likewise heard to great advantage in "'Maggie!' 'Yes, Ma!'"

Few, if any, more delightful melodies have ever reached these shores from America than that of the number entitled "I Love You," which has been proving a rage in the States in the musical farce "Little Jessie James," and which will be sung immediately by Renee Reel and Leslie Hatton in "Our Liz."

"You Were Right—I Was Wrong" and "Do You Realise?" (You are breaking somebody's heart)," both from the pen of the writer of "Wherever You Are" and "I'll Change Your Clouds to Sunbeams," were big hits in the hands of Dick Henderson at Finsbury Park Empire last week.

In "The Round Up," now at the Empire, Newport, Harry and Burton Lester repeat the great success of "Somebody's Wrong" and "'Maggie!' 'Yes, Ma!'" Barney Google likewise continuing to score.

May Royal, of Percy H. Holmshaw's Royal Vaudevillians, has been creating a furore in "The Music Box," on tour, with "'Maggie!' 'Yes, Ma!'"

A delightful rendition of "Saw Mill River Road" is being given by Leslie Barker and Elliene Bostock in "You'd Be Surprised," on tour.

"Wonderful One" and "Plum Blossom" have been introduced by the two Anartos into their act with complete success.

Among baritone songs much sought after at the present moment may be mentioned "I Married a Wife," "Oi Love Zyder," "Buckingham Fair," "The Michaelmas Mystery," and "The Missus and I."

Lawrence Wright Music Co.
At the Stoll Picture House, Kingsway, Peggy Rhodes is specially featuring and making a wonderful success with Horatio Nicholls' charming new ballad, "Riviera Rose," with which Eric Godley is repeating his London, Shoreditch, success of last week at the Hippodrome, Exeter, this.

G. H. Elliott, at the Alhambra this week, wins an ovation at every performance with his artistic rendering of his biggest present success, "Seven and Eleven," which did him such yeoman service throughout the run of Fred Collins' pantomime at the Coliseum, Glasgow.

The O'Gorman Brothers who are at the Holborn Empire this week, have been winning golden opinions for their fine rendering of that sterling comedy number, "When It's Night Time In Italy It's Wednesday Over Here," with which they conclude their ultra-smart act.

Joe Morrison, whose successful "Jazzland" revue is at the Hippodrome, Coventry, this week, is a firm believer in the Wright material, and is featuring a host of the numbers of the firm, amongst others "Riviera Rose," "When It's Night Time In Italy," "They Were Singing an Old-fashioned Song," "I Was a Fool," "Honolulu Blues," "Twelve o'Clock at Night," "Tell Them They're Beautiful—They Love It," and that seasoned old warrior "Yes! We Have No Bananas."

George Sanger, who is running "Matches" revue, which is at the Tivoli, New Brighton, is scoring very heavily himself with "When It's Night Time In Italy," whilst his tenor, Frank Farrall, sings "Riviera Rose" with marvellous success. "Romany Rose" and "Just a Girl that Men Forget" is featured by the last-named, and both are big hits.

George Hyam, at the Queen's Theatre, Leeds, makes a big hit, in conjunction with Harry Wray, with "When It's Night Time In Italy," whilst Chick Hyams' rendering of "Seven and Eleven" brings the house down. Bert Symes, at the same house, scores with a full Lawrence Wright repertoire, including "Romany Rose" and "Just a Girl that Men Forget."

Apart from the many vocal Wright hits in Dick Ray's "Evening News" revue, at the Hippodrome, Eastbourne, the Paget Trio make a wonderful success with their concertina playing of such popular numbers as "When It's Night Time In Italy," "Romany Rose," "By the Old Ohio Shore," "Granny's Song at Twilight," and "Yes! We Have No Bananas."

The Manhattan Jazz Band, in "Marguerite" revue at the Granville, Walham Green, this week, are scoring a palpable hit with "Felix Kept on Walking," "When It's Night Time In Italy," "I Love Me," "Robinson Crusoe Blues," and "Mr. Gallagher and Mr. Shean." In the same show J. W. Buchanan wins an encore for his singing of "Just a Girl that Men Forget."

Keith Prowse.
At the London Coliseum this week John Luxton gains great applause for his wonderful rendering of "The Great White Rose" and "Pal of My Dreams." Eleanor Kendall, at the Thatched Theatre, Norwich, sings "Love's a Sailor," a charming soprano song. Miss Kendall has been very successful with "Sanctuary" and "Spring Is My Garden." The latter song is also being broadcast this week by Carmen Hill.

Philip Becker, at the Pavilion, Southport, brings the house down with his rendering of "Just One More Kiss." Elsie Milner, the talented Leeds soprano, writes: "I always gain great applause with your songs "I Came to Your Garden," "Sanctuary," and the "Prayer Perfect." "I Love a Little Cottage" is Miss Milner's latest acquisition.

Arthur Terriss, the well-known North London tenor, features at all his engagements "You," "I Came to Your Garden," "God Touched the Rose," and "Bells of the Sea." "The Woodins," an excellent musical and vocal act, report great success with "Love's a Sailor" and "I Came to Your Garden."

In "Ha-Ha" revue the three outstanding numbers are "Down on the Farm," sung by the "Merry Four Quartette," "Last Night on the Back Porch," by Charles Stevens and company, "Teach Me," duet by leading lady and juvenile lead. Mr. Sydney Carmen, the musical director of this production, plays "Nights in the Woods," and writes: "This is a great number as an overture, and gets everybody going.

"Down on the Farm" is quickly following in the footsteps of its great predecessor, "Last Night on the Back Porch." No revue or concert party can afford to miss this phenomenal winner. Mr. C. Howcroft writes: "'Down on the Farm' is going great with both my dance band and concert party. It is encored three and four times everywhere we put it on, and that is on *all* our programmes.

A. S. Kirk's "Early Birds" concert party make a great hit with "Down on the Farm" as a concerted, and Jack Tennant, "the new style light comedian," says "it is the finest number I have ever had." This versatile artist also features "Last Night on the Back Porch."

Managers, producers, and artists are invited to send 1s. 6d. for selection (please state style).

LONDON VARIETY THEATRES

THE COLISEUM.

Not even the inventive Massine is so good a partner for Lopokova as Stanilas Idzikowski. In height, figure, style, and step he is perfectly apt. Together they suggest a pair of eighteenth century china figures, each made to set off the graces of the other. This is plain in classic movements set to strains from Tschaikowski's "Enchanted Princess." But this is not the perfection of their art. With all due appreciation of their hold over our emotions, their humour is the chief cause of the love we bear them. Many dancers have caught the butterfly rapture in classic flights, but no other pair has made us smile so delightedly as these twain in the last item of their bill at the Coliseum this week. To the liveliest of the lively airs of Lecocq, they appear as soldier and grisette. They are sublimely racy. Idzikowsky, in blue tights with a yellow stripe, curt scarlet tunic and pill-box hat, and Lopokova in a purple wig and volatile skirts, give us an idea how a street encounter might be spiritualised in the world discovered by Sir Oliver Lodge. The only drawback is that we would like an encore.

Edna Thomas has come back with her enchanting "spirituals," including the rollicking "I Got Shoes." She has also added to her list with "Zizine" (a love song) and "Long As I Can Feel De Sperrit," among others—but she will never be able to give her many adorers enough. Leon M. Lion remains in "Promotion," overcoming a bad cold with the zeal of his acting. Maxwell Stewart and Barbara Miles, with the Crichton Band, and Seiko and Takata also continue their visit of last week.

The newcomers form a very interesting group. There is, for one, Larry Kemble, whose lively tumbles and "grousing" expression are a ludicrous contrast which never fails to startle us into laughter. Those "jolly old sports," Penrose and Whitlock, warm our hearts with their genial faces and catchy songs that ring with goodfellowship. Ambrose Barker and Peggy Wynne, without any external aids, produce amusements out of themselves in a way that reminds us of a conjurer producing wealth untold out of a top-hat. John Luxton, in the guise of a picturesque vagabond, enchants the ear with "Drink To Me Only With Thine Eyes" and other delectable ditties, and the Benedetti Brothers combine acrobatics and musicianship most skilfully. To complete this cornucopia came the thrill of a complete film record of the Grand National.

THE ALHAMBRA.

Those clever girls, Dollie and Billie, are at the Alhambra this week, and their hold over the affections of their audiences is signalised by a burst of applause directly their number appears. The chief cause of this popularity is their freshness. They have the high spirits of youth, which is very rarely possessed by skilled performers. Their gaiety is irresistible. It is as contageous as the 'flu, and may be recommended as a desirable infection with which to ward off the undesirable one. If Billie is the name of the humorous sister, she is to be highly praised for her spontaneity. We have seen her split her dress while dancing three or four times, and yet it always seems an accident. Likewise, all her tricks seem unpremeditated—and sometimes they are, for her performance is never quite the same. Dollie is as mindful of her p's and q's as her sister is wilfully unmindful. In this way they create a contrast which gives a kind of dramatic value to their songs. This is specially noticeable in the disputes of Maggie and her "Ma," but it also gives added zest to "Barefoot Days," "Plinky - Plinky - Plonky," and other items in their very engaging repertoire.

Scottish character comedians are a kind of "variety" we cannot have too much of. They are—so far—all good. In case we should mourn the loss of Neil Kenyon, the Alhambra management has replaced his quiet geniality with the rugged downrightness of Scott Sanders. There never was such a man for never wasting a point. The lines of his studies are as economical as those of Phil May and just as telling. "Pottering Along" is a forceful example of how broad humour can be blended with pathos, and the same method in "The Old Opera Star" makes us wonder, while still in the throes of laughter, at the courage of a dauntless heart—which means that Scott Sanders' characters are real in spite of their joyous absurdities.

The virtue that is in Little Tich we have expounded recently: it is only necessary to say that Billy Robinson and the débutante in Court dress are two excellent examples of his art. Another star at the Alhambra this week is G. H. Elliott, who knows better than any other how to bring out romance in syncopated songs about niggers in Yankeeland who want to return to Dixie or Idaho. In "Seven and Eleven," "Moonshine," and others he gives you a joyous kind of wistfulness whose recipe is his secret. Ristori is an effective surprise. His display as a dancer and violinist is so admirable that the audience does not expect a further sensation until his costume is undone while he dances, and he takes off his wig to reveal the real nature of the entertainer. Even after that he continues, ably supported by his partner, to give a humorous divertissement.

With a complete confidence in her audience that adds to her powers, Yvonne George returns to make us marvel more than ever at her vivid emotional pictures. The bill is completed by Ted Marcel, a skater with a great deal of personal charm; Winifred Davis, the well-known mezzo-soprano, "Look Out," and the film of the Grand National.

VICTORIA PALACE.

Mr. Russell Thorndike has chosen an admirable medium for music-hall purposes in Edgar Allan Poe's "The Tell-Tale Heart," a thrilling Grand Guignol monologue, with incidental music by Mr. John Foulds, who personally conducted the orchestra. With a black background and a spotlight, Mr. Thorndike stands before some invisible judge, and with painful eloquence maintains that he is not mad, but a wilful murderer, preferring the gallows to the asylum. The account of the deed, of course, is well told, and Poe could have no finer interpreter. The dead man had "an evil eye," an eye like a vulture, and the criminal wanted only to extinguish that baneful orb, but dramatic circumstances involved him in murder. He hid the body, the police came, he was quite confident of himself, invited them to search the premises freely—were these the actions of a madman, he asks, rather were they not those of a calculating criminal? Then came an increasingly violent throbbing within his heart and mind, so loud that it seemed to drive him mad, and he wished the police would go, but they remained. The noise of these internal pulsations became so great that the police must have heard the sound, yet they averred they heard nothing. Then he was reduced to confession. It is a wonderful subject, treated by Mr. Thorndike in a remarkable way.

Mr. Talbot O'Farrell is in great form, and gains an enthusiastic reception for his well-diversified numbers, "Hippity Hop," "Wonderful Kingdom of Dreams," "At the Fancy Dress Ball," and "Old Donegal," telling stories in between in a way that no one else could tell them. Miss Lily Morris makes an emphatic hit, and the audience were reluctant to let her go after singing four numbers and various encores, the former including "Turned Up," "He Wouldn't Believe Me," "He's Only a Working Man," and "I'm Getting Married." Mr. Harry Gunn, assisted by Miss Marjorie Fitzallen, is doing better than ever with his wholly delightful "Wedding Day" scena; Miss Lydia Carne and Mr. Jack Kellaway achieve similar success by different means, the former in a solo toe dance, and the latter in a solo step dance, and together in a character step dance. Mr. Edgar Curtis, one of those artists who literally grow upon one, makes a big impression with "Oh! Gee, Oh! Gosh," and other first-rate material; Our Palace Girls continue their conquests; and the Great Serlany Troupe conclude an excellent programme with their artistic posing and gymnastic display.

WOOD GREEN EMPIRE.

"Our Liz," the musical revue, in three scenes, by Herbert Clayton and Con West, with music by Jack Waller, is at the Wood Green Empire, and Mr. Tom Walls, who presents the show, and produced it in conjunction with Mr. Clayton, may be congratulated on the quality of the entertainment. Miss René Reel assumes the title-rôle, and her quaint style is just what is wanted for a representation of "Our Liz," who is nothing if not original. "Liz" is short for Lizzie Pickles, "a tweeney," who is always losing herself along by-paths, but never loses her hold upon the audience.

Another prominent member of the female cast is Violet Vaughan, whose reputation as a soprano vocalist and a violinist is already considerable. This artist plays Suzette, acting, singing, and dancing admirably.

George Manton scores a success as Timkins, a butler; Jack Barty, as Alf Pickles, Lizzie's hopeful brother, is another great turn; and Fanny Clive is distinctly funny as Mrs. Pickles. Herbert Darnley has a part just suited to his style as Mr. Pickles, Lizzie's father, and he creates much laughter. Leslie Hatton, as the Hon. Geoffrey Mannering, is the young aristocrat to the life. Zerlina Harrington, as Lady Duff-Manners, and W. A. Haines as Lord Mannering, each sustain those characters admirably. The special dances by The Monte Carlo Girls and the Empire Quartet add to the attractiveness of the revue.

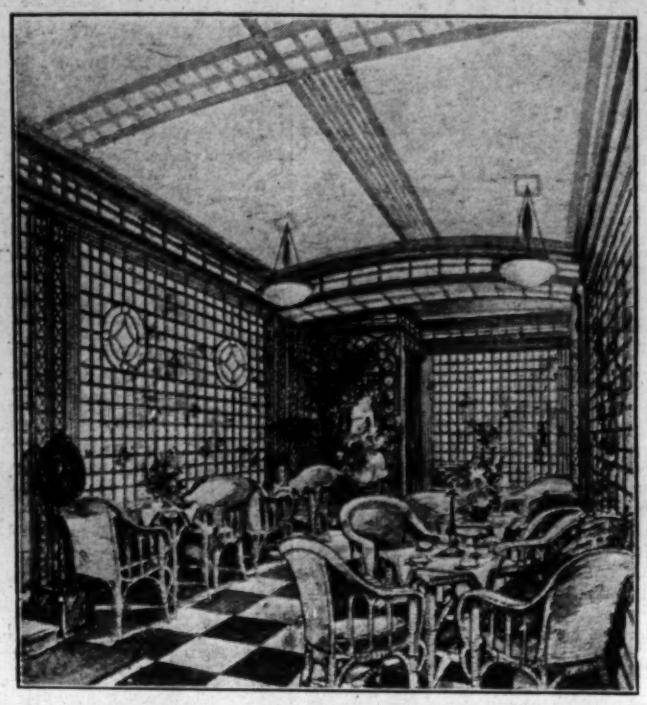
The scenes representing the hall of Mannering Towers, Lizzie's home in the Old Kent-road, and a view in the South of France, are each good.

THE LONDON.

A really first-rate turn is provided by Fred Kitchen and Gladys Horridge in a domestic sketch, "If the Cap Fits," and as Tom and Emma they give a spirited and characteristic silhouette of real life, replete with humour. As Tom Newton, Fred Kitchen is splendidly natural, and Con Clarke and pretty Gladys Horridge act up to him with great success. Jane Croft's delightful soprano voice is heard to perfection in the agreeable ballad, "The Fairy Tales of Ireland," and she gives a charming rendering of "Dance On, Pierrot." Harry Ford, the rattling comedian, compares the old and new style in most laughable fashion in "Look At Them Now." His love ditty, "Sweet Marie," is another gem of comedy.

Dudley Dale in sketches, stories, and songs, gains golden opinions. His crayon illustrations of Blackpool are extremely clever. His fertile imagination next hies him to China, which he illustrates on canvas and in calisthenics. His turn was very heartily received. Millie Gold is a capital male impersonator, who puts plenty of vim into her songs of the rattling sort. Paddy Saunders is a clever lightning sketch artist, whose lifelike impressions are quite strikingly natural. Howe and Watt create amusement with their cross-talk, patter and duets. Haywood and Hay, in character sketches, including "Darby and Joan," put in some good work, and the lady dances smartly. Mme. Dalmere's table circus completes.

Charles Hannan's play, "A Cigarette Maker's Romance," has proved a big attraction in Canada, where it is being played by Sir John Martin-Harvey to large audiences.



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SHEPHERD'S BUSH EMPIRE.

There is a French proverb which, translated, says, "It is only the first step that counts." Mr. Norman Carrol apparently fully appreciates the wisdom of this adage, for the brisk and humorous song which marks his appearance gives the audience an excellent first impression. Quick to follow up this advantage, Mr. Carrol proceeds through a clever versatile entertainment, which includes some capital jokes and a particularly neat study of an octogenarian. Those capital burlesque comedians, Fyne and Hurley, have now turned their attention to "Mr. Wu" with great success, whilst Mr. Dan Leno, jun., in a couple of numbers gives plenty of evidence of his inherited talent for nimble dancing.

A very favourable impression is created by a new English soprano, Miss Stella Browne. The upper register of her voice is of exceptional brilliancy, and although she sang three songs the audience would willingly have had more. No less attractive in its way is the bright and brisk melange of acrobatics presented by Mr. Joe Boganny, under the style and title of "Fun in a Bakehouse." There is not a dull minute in this show from start to finish. The programme is completed by Miss Beryl Beresford and company in a farce, "Oh, My Aunt!" which shows that talented comedienne in a new guise; Charlie Manny and Lilian Clay, in a distinctly novel skit, "Flat Love"; and Zellini, the burlesque juggler.

"COME IN."

Musical Burlesque, written and arranged by Harry Curwen, produced at the Hippodrome, Rotherham, on Monday, March 24.

This production, which is a cleverly written burlesque, is of more than average interest to Rotherham patrons, as it is, in conjunction with Mr. V. Milestone, the property of Mr. George E. Smith, the managing director of the Rotherham Hippodrome. Neither expense nor skill has been spared in the production.

The story is that of Herbert Holdroyd, who, reported missing for six years, suddenly returns to his wife and is acclaimed a hero by the squire of the village, the latter thinking he is the man who saved the life of his daughter's fiancé. When it is found to be a case of mistaken identity, Herbert has to look for work, and reviews the possibilities of drawing the dole, working in an iron foundry, or becoming a judge.

Mr. Jack Herbert is the leading comedian, supported by an excellent cast, which includes Miss Violet West, Miss Audrey Hill, Miss Lily Ash, and Mr. Jack Britton. The scenes, which include the interior of an iron foundry, a Labour Exchange, a police court, and the Moulders' Arms, and of the Officers' Reunion Dinner and the Love Ministry, are all very effective, and the costumes are attractive and original in design.

Musical Directors

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CHARLES GULLIVER'S NEW REVUE
"THE WHIRL OF THE WORLD"
Featuring—BILLY MERSON
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NORA DELANY
WALTER WILLIAMS
DORE & EVELYN CAVANAGH
NATTOVA & MYRIO
ETHEL HOOK
NERVO & KNOX
DORA DUBY. Etc.
(Produced by ALBERT DE COURVILLE.)

6.10 HOLBORN EMP. 8.45
SHIRLEY KELLOGG
(The Famous Star of many London Hippodrome Revues)
In
"THE RAINBOW."
Produced by Albert de Courville,
With—
BILLY BENNETT
and
STAR CAST OF LONDON ARTISTS.

6.30 KILBURN EMPIRE 9.0
Jack Buchanan Presents
ARTHUR RISCOE
In
"BATTLING BUTLER."
Actual Production from the Adelphi Theatre of London's Musical Comedy Success.

6.15 LEWISHAM HIP. 8.40
Cranston-Heath Productions Present
London's Latest Novelty Revue—
"FAGS"
(14 in a Packet).
Book and Lyrics by Norman Lee.
Featuring—
CHARLES JONES.
JOHNNY WALKER.
GEORGE MAYFIELD.
PEGGY SCOTT.
HILDA BAKER.

6.30 CAMBERWELL PL. 9.0
Tom Walls Presents
"OUR LIZ,"
A New Musical Revue in 3 Scenes.
Featuring—
RENEE REEL.
JACK BARTY,
HERBERT DARNLEY,
LESLIE HATTON

6.30 GRAND, ClaphamJ. 9.0
CLARICE MAYNE.
MAY HENDERSON.
NAUGHTON & GOLD.
HAL WRIGHT.
INA HILL.
MILLER & CANNING.
VICTOR KING.
ALAN RAINE.

6.30 HAMMERSMITH PL. 9.0
Firth Shepherd Presents—
"THE HONEYMOON GIRL,"
A New Song and Dance Revue.
Featuring—
GEORGE CARNEY
and
BARBARA BABINGTON.

6.30 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mulford)
Present
"HER ONLY SON."

6.20 ILFORD HIPPO. 8.40
WILL FYFFE.
KHARUM.
ZETTA MOR.
PEGGY & LENA CHISHOLM
FRED. CURRAN.
HERBERT LEE.
MAYNE & SHERIDAN.
THE THREE MAHERS.
DICK & JIM.

6.30 SHOREDITCH OLY. 9.0
JACK HYLTON & HIS BAND.
WHIT CUNLIFFE.
DAISY TAYLOR.
THE TERRY TWINS.
DORIS ASHTON.
BOND ROWELL.
ARTHUR POND.
HALMA.
VESTI SISTERS

6.15 CROYDON EMPIRE 8.30
GERTIE GITANA.
MAY HENDERSON.
WILSON HALLETT.
HARRY CHAMPION.
HARRY BEDFORD.
VIOLET KING.
ERNIE ROMA.
BI-BO-BI.
THE VAN DELFTS.

6.30 ISLINGTON EMPIRE 9.0
KING & BENSON.
WHIT CUNLIFFE.
DAISY DORMER.
HAYDN WOOD & DOROTHY COURT.
ALICE CRAVEN.
BILLY SIMPSON.
HARRY EMERIC.
THE MORENOS.

6.30 POPLAR HIPPO. 9.0
CHARLES GULLIVER presents
The Most Exciting Play of the Year,
"THE LAST WARNING."
The Entire Production direct from The Comedy Theatre. Featuring—
HORACE HUNTER,
LILY HAMMERSLEY,
FLORRIE GROVES.

6.30 WILLESDEN HIP. 8.45
JOHNSON CLARK.
DAISY DORMER.
NAUGHTON & GOLD.
IVOR VINTNOR.
VERA WOOTTON.
S. W. WYNDHAM.
FRANK & SOMERS.
CARRIE & DICK.

6.30 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mulford)
Present
"HER NIGHT OF SACRIFICE."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"The Merry Widow" reappears here with its romantic and humorous and melodious passages. Miss Nancie Lovat gives a charming exposition of the heroine, and sings most agreeably. As Danilo Mr. Carl Brisson acts with much intensity and dances superbly. Then Mr. George Graves appears in his original part of Popoff, and extracts a large quota of amusement out of this comic character. Among others who come under favourable notice are Mr. W. H. Rawlins, Mr. James Davis, Mr. Clifford Seyler, Mr. James Wilton, and the Misses Ileene Evelyn and Flora Courtenay.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—The musical play "Katinka" is attracting good houses. Miss Evelyn Drewe makes a delightful heroine, and Miss Stella Gastelle as her ambitious mother provides good entertainment. The singing of Mr. Frank Webster as the hero is a feature of the performance, while the disfavoured ambassador allows Mr. Gordon Sherry to play a mild "villain" effectively. Mr. Sinclair Cotton is an amusing Frenchman, but the central comedy figure is Mr. Fred Colley's American tourist, with Miss May Marton as his independent and piquant wife.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane. — The pantomime "Robinson Crusoe" finishes its long and successful run this week. It has a really capable cast, in which Miss Victoria Carmen is an outstanding principal boy, both in song and personality. Miss Kitty Franklyn is an engaging principal girl, too. Then Mr. Billy Matchett, Mr. Claude Lester, and Mr. Jack Shires make a robust trio of comedians who quite hold the audience, with Miss Mamie Soutter adding to their efforts.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding. — Mr. Max Erard's "The Menu" is a jolly show. Zona Vevey and Mr. Erard are the principals, and give a splendid lead. Among their chief supporters are Fred Maitland, Lawson Fraser, Horace O'Malley, John Kerridge C. Barnes, and Rene Wingrove. Mme. Haley's Twenty Wonderful Girls add to the liveliness and colour of this vaudeville show.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—The revue "Radios," one of Mr. Harry Day's productions, returns with a few new items, but still with George Clarke as the leading comedian and Kitty Emson as the versatile principal lady. Gerald Osborne and Frank Major give excellent support; while Dorothy Morris, Kathleen Burchill, Ronald Brandon, Pietro and Anna Cuka, with Tiny Mite, are all in the picture.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The London Band received a cordial welcome. This English set of musicians gave a fine performance of the light and exhilarating selections chosen. Bransby Williams gave his well-defined character studies, and held the audience, as usual. These included the dramatic monologue "Orange Blossom." Wal Langtry introduced some new matter in his distinctive comedy patter, and evoked much laughter. Didama and Partner furnish another pair of novelty equilibrists; and in addition to Harold Walden at a "piano and I" entertainment, Miller and Phlora put in some attractive work in vaudeville cameos.

GLASGOW.

THEATRE ROYAL.—P., Howard and Wyndham, Ltd.; M. Ds., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The Royal Carl Rosa Opera Company presented on Monday "Il Trovatore," the remaining nights being taken up as follows: Tuesday, "Fidelio"; Wednesday, "Carmen"; Thursday, "Fidelio"; Friday, "Faust"; Saturday, matinée, "Cavalleria Rusticana" and "I Pagliacci," and Saturday evening, "Fidelio."

METROPOLE.—G. M., Mr. John Walker.—Revue continues to prove enjoyable fare at the Metropole, where "On the Bounce," by E. and B. Dillon, is the attraction this week. The comic business, dancing, vocal and musical items are nicely blended throughout the eight scenes, and the company is a capable one. The outstanding members are Ted E. Hill, Ernie Dillon, The Bouncing Dillons, Massey and Allen, Zena Carol and Sylvia Dene, Teddie Hart, and The Bryson Girls.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; Bus. M., Mr. Hugh Macfarlane.—"Special Licence," a new farcical romance by Frank Stayton, is being presented this week, with that charming actress Peggy O'Neil in the leading part. A strong company is provided by Robert Courtneidge, and includes Dorothy Thomas, Chas. Courtneidge, Henry Wenman, Fred Lewis, Harcourt Beatty, and Walter Brodie.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—Popular Miss Florrie Forde tops a good bill here. Wilson Jackson and Reg. Wentworth, light comedian, are highly successful. Key and Keyworth, Emmelyn Walter, Dan Young, Vera Hudd and Partner, and Eddie and Roy Vanwyck complete the fine company.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor, J.P.; Mus. D., Mr. Arthur E. Godfrey.—Mr. Matheson Lang is appearing here in his new play "The Phantom Ship," by E. Temple Thurston. As Pieter Verelst Mr. Lang has an excellent part, and plays it with distinction. He receives good support from Miss Nell Carter as Lysbeth and from Miss Irene Rooke (a former Glasgow Repertory favourite) in the pathetic part of Maria.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis; A. M., Mr. J. H. Cameron; Mus. D., Mr. H. Fox.—Mr. Gilbert Miller presents the film "The Covered Wagon," which is proving a great attraction.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark.—The programme is headed by that fine ventriloquist Coram, who, with the aid of "Jerry," keeps the audience in the merriest of moods. Cruikshank, "the Fool of the Family," is most entertaining, and plays the violoncello well. The Weaver Brothers give a most unique show. Others here are George d'Albert, the breezy one; Lois Barker and Percy Tarling, in "Humour and Music"; George Hurd, a wonderful juggler; and that gifted delineator of character, Dolly Elsworthy.

OLYMPIA.—A. M., Mr. W. Scott Buccleuch.—At the Olympia this week Maris and Stella present a musical comedy burlesque entitled "Oh! I!" The cast includes the Bros. Hanaway, Eileen May Trio, and Eileen Lane, supported by a first-class company.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullian H. Wilson.—A return visit of "Lilac Time" afforded immense pleasure to a large audience on Monday evening. The previous capital company was present with additions—Frederick Blamey as Schubert, George Baker (Baron Schober), Horace Mills (Christian Veit), Rose Hignell (Lili), and Maria Minetti (Marini) as principals, with worthy supporters in Mina Greene (Mrs. Veit), Victoria Miller (Wili), Lilian Underwood (Tili), Minnie Grey (Mrs. Grimm), Leslie Hazzard (Schani), Henry Raymond (Vogl), Fred Carlton, and John Van Zyl.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"The Cat and the Canary" is repeating its former success here. Mr. T. C. Wray sent a talented company, who played in most effective manner. Miss Eva Rowland thoroughly grasped the spirit of Anabella West, and Mr. H. Charles Carew played Paul Jones in admirable style, among their supporters being Douglas Inglefield (Roger Crosby), Miss Lucille Sidney (Mammie Pleasant), Barry Lyndon (Dr. Patterson), and Miss Hilda Russell (Cicely Young).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—"Hobson's Choice," after a seven weeks' run, concluded on Monday. Last evening (Tuesday) Galsworthy's "The Pigeon," preceded by Barrie's "Half-an-Hour," were staged.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—A capital bill is presented here this week. Harry Weldon is as popular as ever; Bert Errol, with his "modes and melodies of 1924," interests greatly, being assisted by Ray Hartley (the dancer) and Reg. Fowler at the piano; St. Juste and Higgins again delight with their smart entertainment; Fred Russell causes great laughter with his "Breach of Promise" ventriloquial farce; remarkable juggling is shown by the Three Swifts; Marriott Edgar and Horace Percival amuse with "Sowing the Seed," and Sam Hilton, comedian, also appears.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—On Monday evening the British National Opera Company opened a three weeks' season, which, there is every reason to believe, will prove as highly successful as the former. "Madame Butterfly" was selected the principal artists engaged being Isabel Rhys-Parker, Constance Willis, May Blyth, Browning Mummery, Sydney Russell, William Michael, Raymond Ellis, and Philip Bertram. Mr. Aylmer Buesst conducted. Other works of the week were "Othello" (only performance this season), "Hansel and Gretel" and ballet from "Phœbus and Pan," "Carmen," "Magic Flute," "Aida," "La Boheme," and "Faust."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.—Messrs. Beresford and Pearce, Ltd., are presenting a topical revue, "Realities," in which appear Ernie Leno, Bob Barlow, Frank Preston, Wal Shuff, Desmo Rayne, George Graham, Billie and Betty Burne, Cora Lister, Doris Newman, Rosie Coyne, Millie Gray, and Chris. Van Bern.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The Great Carmo is occupying the stage with his musical comedy revue, "Magical Moments," into which he introduces a thrilling jungle scene. He has a large company of artists, who help greatly towards providing what is a particularly good evening's entertainment.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Sir Alfred Butt is presenting here the musical comedy, "Stop Flirting." The two acts are carried through with great vivacity, and especially fine work is done by Mr. E. Louis Bradfield as Percy Reynolds. Miss Dorothy Warning as Vivian Marsden, Miss Joan Bryant as Suzanne Hayden, and Mr. Gerald Seymour as Teddy Lawrence.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—By arrangement with George Edwardes, Ltd., M.S.C.O.S. are playing here "The Geisha." A very bright and clever performance is given, Miss Dorothy E. Wearing filling the central rôle attractively, and Mr. R. A. Rebbitt playing smartly as Wun-Hi.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. Lew Lake provides a diverting show here in "Whispers," which maintains an unflagging interest throughout fourteen scenes. The big names in a powerful cast are Archie Glen, Jennie Gregson, Monte Golding, and Una Worth, with a host of clever people in support.

HULME HIPPODROME.—P., Messrs. Broadhead & Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callaghan.—Mr. Thos. F. Convery's well-known attraction, "On the Dole," provides excellent entertainment here. This capital show has been strengthened by the inclusion of some new features, and the big draw is still the comedy doings of Albert Burdon, who is supported by Vie Vivienne, Syd Railton, and many others.

OSBORNE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company continue the series of revivals here with a telling production of Arthur Shirley and Sutton Vane's play, "Two Lancashire Lasses in London."

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Mr. Ernest Dottridge's production of the revue "Billy" is meeting with every mark of favour here this week. Principal parts are in the hands of Stan Annison, Nita Jarche, Tom E. Conover, Robert Woollard, Dolly Dubois, and Lucy Murray, with quite a host of capable players in support.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—An up-to-date edition of Ventom Swift's popular success "High Heels and Stockings" is providing ample entertainment here. Willie Cave and Albert Darnley, jun., supply comedy, both light and hilarious; Maggie McLean acts and sings with praiseworthy dash; the June Sisters shine in novelty dances; and among many others Rob Selvidge and Maisie Lee are noteworthy.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Bell.—The New Manchester Repertory Company maintain their popular appeal here with a sterling performance of George Broadhurst's farce, "What Happened to Jones."

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—A second and last successful week of Miss Phyllis Dare in "The Street Singer" is to be recorded here.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. W. Hodgkinson.—"The Surpassing Show," presented here in fine style by Fred Karno and Chas. B. Cochran, is rightly named. Fifteen scenes of sparkling fun, dances, and prettiness, hold one from start to finish. An excellent cast features the inimitable Gene Gerrard, the dainty Alice Lloyd, and that fine vocalist, Robert Layton whilst strong support is given by Dorothy Neville, Joyce Fletcher, Alexis Dolinov, Lilian Grace, and Stanley Fields.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; Asst. M., Mr. N. H. Roscoe.—The Co-Optimists opened to a full and appreciative house on Monday night. Bright music, pleasing dances, novel ensembles, and refined humour form a delightful combination. The company includes Misses Phyllis Monkman, Mabel Green, Doris Bentley, Babs Valerie, and Messrs. Davy Burnaby, Melville Gideon, Gilbert Childs, Stanley Holloway, Wolseley Charles, and Austin Melford.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—"A Royal Divorce" is presented twice nightly, with Mr. Ashley Page as Napoleon, Mr. Alec Forbes as Tallyrand, Miss Lilian Stanley as Marie Louise, and Miss Evelyn Hope as Josephine.

EMPIRE PALACE.—M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—The Playgoers' Syndicate present "Scotch and Polly," a musical show, bright and attractive. A good company is headed by Tommy Lorne, Jamieson Dodds, and Betty Green, supported by Ian Lloyd-Mackenzie, Moya Chance, the Twelve Hudson Girls, and full chorus.

HIPPODROME.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus D., Mr. William Bingley.—Mr. Fred Karno's burlesque revue "The Football Match" is the attraction here. Sandy Powell as Stiffy and Billy Poluski as Ratty are responsible for unlimited fun and laughable situations. Good work is also put in by Anita Edis, Leslie Crowther, and the Football Girls.

PALACE THEATRE, ATTERCLIFFE.—B. M., Mr. Arthur R. Walker.—Mr. Harry Firth presents his musical burlesque, "Oh! Dolly." A number of specialities are introduced, including the Ten Dolly Girls and the Three Gullivers, dancers, and expert baton swingers.

At His Majety's, ABERDEEN, Robert Courtneidge's company present "Gabrielle." At the Tivoli revue, "A Week in a Night."

At the Hippodrome, ACCRINGTON, Mr. J. Roberts, in conjunction with Mr. T. C. Wray, presents "Kissing Time." The cast includes Messrs. Jerry Verno, Sydney Smith, Dennis Renton, J. W. Hooper, Misses Florence Hunter, Ena De Saxe, and Gladys Goddard. At the Princes, Capt. Rex Davis in "A Couple of Down and Outs" is the attraction.

The Theatre Royal, BATH, is occupied by Walter Saltoun's presentation of "The Yellow Ticket," in which Miss Aimée Grattan-Clyndes is "starred" as Marya Varenka and Mr. Paul Beckett plays Baron Andrizeff. "Pit-Pat" is at the Palace. Two fun-provoking comedians are Fred Shuff and Bert Arnold. The vocal efforts of Lilian Major and Fred Butler are greatly enjoyed. At the Pump Room the Margaret Morris Dancers are the attraction.

At Grand Opera House, BELFAST, the attraction is "So This is London," one of Mr. Robert Courtneidge's productions, featuring Mr. Fred Kerr. The top-liner at Royal Hippodrome is "Music and Magic," introducing Mr. Charles Brooks, Irene Ford, &c. Power and Bendon return with a capital sketch, and are always welcome. Varney and Butt, in their smart comedy act, are an acquisition to the bill, and also here are Bert Maddison, comedian, the Bohemian Trio, the original Griff, original and witty; Brand and Cuba; and Beryl Harmer, vocalist. At Empire good houses are attracted by a revue, entitled "Brainwaves"; and at the Gaiety the Six Godwyns appear in musical scena, entitled "Granny's Birthday," supported by Phil Alvis and Bob Atmo, comedians and dancers, and Lil Devlin, comedienne and expert dancer. Jack Shields, burlesque comedian, is starring at Coliseum.

"Paradise Alley" is at the Argyle Theatre, BIRKENHEAD, with Harry Angers, Bert Escott, Thelma Rayne, Winnie McCulloch, and the Twelve Victor Kiddies. At the Hippodrome Jack Gallagher presents the Futurists in the musical sketch, "Wake Up," his capable company including Aggie Nolan, Philip Becker, Frank Lees, the Eight Wideawake Girls, and Billy and Doris Harley.

Henry Baynton is at the Theatre Royal, BLACKBURN, this week, where he appears in "The Bohemians," "The Melting Pot," and "The Importance of Being Earnest." At the Princes Theatre J. Alexander and Gilbert de Yonson present "Sands of the Desert," by C. Douglas Carlile, who plays one of the parts himself. Variety comes into its own again at the Palace Theatre, where Daisy Wood heads a capital bill. She receives excellent support from David Poole, Marie Lawton, Meade and Rennie, The Lafittes, Le Mounier, and Gerard and Leslie.

"Painting the Lily" is at the Grand Theatre, BLACKPOOL, and is being presented by Viola Compton, Harry Crockers, H. Worrall-Thompson, &c., &c. "A Little Bit of Fluff" is again at the Opera House. Ernest C. Rolls produced a new revue on Monday night at the Palace. It is called "Copper Nob," and engages the talents of Jennie Benson, Bruce Green, Violet Carmen, Dick Francis, &c., &c.

At the Theatre Royal, BOLTON, Gilbert Miller presents "The Bat," and at the Grand "The Times" revue, with that popular comedian Frank E. Franks, holds the stage.

The attraction at the BOSCOMBE Hippodrome this week is the revue, "Jig Saw," with Tommy Mostol, Woolmer Young, and Ray Zack in the cast.

At the Theatre Royal, BOURNEMOUTH, Miss Violet Vanbrugh is appearing in "The Flame."

"The Cabaret Girl," with Norman Griffin, Harold Bradley, Kathleen Yates, Seymour Beard, and Mary Leigh, is staged this week at the Prince's, BRADFORD, whilst at the Alhambra the Royal Italian Circus makes its appeal.

BRIGHTON'S numerous attractions this week incude "Our Betters" at the Theatre Royal, with Miss Ida Stratham, Mr. Arthur Aubrey, and Mr. Clifton Alderson in the cast. "Irene" is at the Hippodrome, with Miss Ursula Hughes and other clever artists taking leading parts. "Mr. Pim Passes By" is at the West Pier, Miss Ethel Warwick in the lead. Miss Annie Saker is taking the leading rôle in "The Story of the Rosary" at the Grand Theatre; and the Raynor Repertory Co. are doing a second week at the Palace Pier with four different plays.

At the Prince's Theatre, BRISTOL, Miss Hilda Trevelyan appears in Sir James Barrie's "What Every Woman Knows." The cast includes Guy Buckley, Frank Pettingell, Gordon Macintosh, E. H. Paterson, May Congdon, Jane Millican, Laurence Caird, and other well-known artists. At the Hippodrome T. Elder Hearn presents Jean Bedini's "Scandals of 1924." At the Empire, Mr. D. L. Keith (by arrangement with Mr. Harry Day) presents a new revue, "Visions." The cast includes Dick Evans, comedian, and the principal lady is Miss Elaine Rosslyn. At Bristol's Little Theatre the repertory company present Chesterton's fantastic comedy, "Magic," preceded by a frivolous trifle entitled "The Constant Lover."

At the Palace, BURNLEY, Messrs. Macdonald and Young present the musical play, "Katinka." "Brown Sugar" is at the Victoria. At the Empire the fare is provided by the Lancashire and Yorkshire stars, including Miss Florrie Gallimore, J. W. Hall and Miss Ada Fawn.

The Buxton Amateur Operatic and Dramatic Society are presenting the romantic light opera, "The Rebel Maid," at the Opera House, BUXTON, under the production of Avalon Collard, of London.

At the New Theatre, CAMBRIDGE, Foster Productions present, by arrangement with Charles B. Cochran, "Phi-Phi."

At the New Theatre, CARDIFF, Messrs. Henry Oscar and W. Edward Sterling present the comedy, "Love in a Mist." Two prominent parts are undertaken by Miss Frances Dillon as Susan, and Miss Christine Silver as Pamela Clinton, Miss Silver also preceding the play in "Moments, Irish and Otherwise." At the Empire Mr. Tom Arnold (for Thea Productions) presents the musical burlesque, "Seeing Life." The cast includes Edwin Lawrence, John Harcourt, Ivy Brighten, Jane Ayr, Ernest Lester, and George Doonan, with the Welsh Octette and the Lawrence Tiller troupe of dancers. The Macdona Players open a fortnight's visit at the Playhouse in Bernard Shaw repertory, the pieces presented being "Pygmalion," "Man and Superman," "The Doctor's Dilemma," "Fanny's First Play," "Major Barbara," "You Never Can Tell," "Candida," and "How He Lied to Her Husband."

At the Theatre Royal, COATBRIDGE, the A. W. Productions present "Cushy Jobs."

At the Theatre Royal, DARWEN, Fred Le Cren presents his musical comedy, "She Slipped," featuring Bros. Oxo and Adah Le Cren.

At the Grand Theatre, DERBY, the Derby Operatic Society are presenting "Iolanthe." The thrilling train v. motor episode in "Fast and Furious," which is at the Hippodrome, is an excellent piece of stagecraft, and is in tone with the general merit of the production. Rex London proves a clever comedian, and supporting him are Fredk. Granger, a splendid vocalist; Winnie Goodwin, Williams and Warden, and Romani, the clever violinist.

At the Theatre Royal, DEWSBURY, we have the Old English Opera Company in "The Beggar's Opera." At the Empire revue again is the attraction. This week Messrs. Smith and Milestone present "Come In." It is excellently mounted, and rich in humour. A talented company included Jack Herbert, Violet West, Four Quaint Q's, Lily Ash, Eli Hudson, Harry Cooke, Jack Britton, Audrey Hill, and Imperial Girls.

At the Grand Theatre, DONCASTER, the Imperial Productions present "Parish Relief." Cast includes Jack Mayo, Jean Collins, Jack Leslie, Winnie Seaman, Jack Barlow, Tom Lesley, Len Clifford, and Harry Firth's "Ten Violet Rays."

At the Royal Hippodrome, DOVER, Jack Cromo presents his revue, "The Goods"; and at the King's Hall (pictures) Alec Fredson and Tina Regan are appearing in "Nap Hand of Vaudeville."

Reg. Harris presents Ten Loonies, in a musical burlesque, "Liberty Hall," at DUDLEY Opera House.

The stage of the King's Theatre, DUNDEE, is occupied by the Dundee Operatic Society, who present on alternate nights "Cavalleria Rusticana," followed by "Pagliacci," and the comedy opera, "Dorothy." The operas are produced under the direction of Mr. A. E. Adams. At the Victoria Theatre Harry Lees presents a fine snappy revue, "Kee-Hoy." Mirth and melody are the predominant notes, and are well sustained throughout by a strong cast of Scottish artists. George West is the principal funmaker. Amongst others especially notable are Alec Foster, Ivy Gordon, Derry and Toms, Sylvia Watt, Kella Dalzell, and the Desmond troupe of dancers. Appearing at the Princess's are Donaghue and Sands, comedians, and Percy Val, comedy acrobat; while at the Oxford are Jack Hayworth, comedian, and Margaret Wilbur, vocalist. Heading the Tivoli bill are Macdonald and Payne, comedy entertainers. A strong attraction at La Scala is Pola Negri, in "Bella Donna"; and the Kinnaird is showing "Indian Love Lyrics."

At the Devonshire Park Theatre, EASTBOURNE, Miss Sybil Thorndike's principal company in "The Lie." Included in the company are Dora Barton, Marie Ney, Clarence Blakiston, Charles Thursby, and F. Wyndham Goldie. In the Winter Garden the Municipal concerts: Vocalists, Evelyn Wix, Frank Phillips; pianist, Margaret MacIntyre; and Cecil Alexander, solo violin. At the Pier Theatre the Ben Greet Players, with Ben Greet, in their Shakespeare repertoire. At the Hippodrome Dick Ray presents the revue, "Evening News," with Jack Fields, Florence Thurston, Bert Gunnell, and the Twelve Stop Press Girls.

At the Crown Theatre, ECCLES, Messrs. Beresford and Pearce present a musical revue, "Snacks." Sid Dooley proves a favourite, and the Alexandra Opera Singers are well received.

At the Lyceum, EDINBURGH, "Good Luck" is being presented by Wylie-Tate. The play is admirably cast, conspicuous members being Miss Claire Romaine in a fine piece of acting as Lady Patricia Wolseley, and Mr. Arnold Richardson in an exceedingly able study of the bookmaker. The other parts are very well portrayed by a company including Mr. Chas. Cullum, Mr. Percy Rhodes, Mr. Leslie Perrins, Miss Letty Linden, and Miss Joyce Corfield. The many stirring scenes, more particularly The Wreck at Sea and The Race for the Hunt Cup, were carried through in a highly effective manner. "Wild Oats," styled "a very curious revue," is given by Mr. Jack B. Taylor's company at the Royal. Miss Gaby Revette, Mr. Jack Hodges, Miss Blanche Pearl, Miss Lily Irene, Mr. Henry Weste, Miss Ivy Wright, Mr. Freddy Watts, and the Wonder Girls are clever and entertaining in their representation of the piece. Crowded audiences at the King's testify to the enterprise of the management in bringing Mr. William Archer's successful play, "The Green Goddess," to Edinburgh. The situations possess a distinct thrill, and the dialogue is worthy of the translator of Ibsen. Mr. Gilbert Miller's company contains several excellent actors, and a notable performance of the Rajah of Ruka is contributed by Mr. Frederick Victor. Among the remaining members of the company, Miss Dorothy Rundell and Mr. Arthur Barclay, the former for a charming and intense interpretation of the part of the heroine, and Mr. Barclay for a forcible bit of acting, deserve a warm meed of praise. The play is picturesquely staged. The success of Mr. Harry Day's production, "Ideas," at the Empire has led to the re-engagement of the company for another week. Mr. Freddie Forbes, Miss Irene Shamrock, Mr. Robert Maclachlan, and Mr. Jack Clifford impart much humour and capital singing into the various scenes.

Mr. Bertie Ralland's company is appearing at the Hippodrome, GLOUCESTER, in "The Beggar's Opera." Mr. Arthur Melville is the Macheath, and Polly is excellently played by Miss Lila Gretton.

At the King's Theatre, GREENOCK, the L. T. S. Productions present "Ripples," company including Leslie Lynn, Jack Ramsay, M. Vernon, Bobbie Telford, Jack Short, the Ripple Octette, May Dalziel, and Radford and Bentley.

At the Theatre Royal, HALIFAX, the musical comedy "The Beauty Prize" is being presented by Mr. T. C. Wray's company. At the Grand Theatre the revue "London to New York" is being staged. Billy Reeves and Co., in the sketch "The Right Key But the Wrong Flat," head a good bill at the Palace.

Leonard Laurence and Dorothy West-Symes present "The Likes of Her" at the Gaiety Theatre, HASTINGS, preceded at each performance by "A Marrying Man."

A good variety company is appearing at the Theatre Royal, HEBBURN. The artists include Cellsus, the American illusionist; Tom Gott, Aitu and Maid, Dave Fuller, baritone vocalist; Marie Coulter, comedienne; and the Three Caryles.

At the HUDDERSFIELD Royal Ivor Novello appears in "The Rat," supported by Madeline Seymour, Dorothy Batley, and John Gliddon. At the Palace Harry Day's revue, "Crystals," includes Kitty Colyer and Jimmie Leslie. Reg. Bolton's musical mixture, "Hot Pot," is at the Hippodrome, and includes Peggy Dallas, Kitty Spencer, and Fredk. Payne.

After a succession of revues at IPSWICH, Bostock's Hippodrome is running a welcome variety show this week, with Nixon Grey, the London comedian, as a star turn. Others include the Huntings (jugglers), Les Germaines (dancers), Nicol and Martin, Scotch comedians, &c.

Papa Parsons and family are presenting their pantomime "Cinderella" at the Theatre Royal, JARROW. At the Empire Theatre the Mid-Tyne Operatic Society are giving Gilbert and Sullivan's "Yeomen of the Guard," by permission of R. D'Oyly Carte, Esq.

At the KEIGHLEY Hippodrome this week is the Swanee Minstrels, supported by Ladd West, in an Oriental novelty; Beryl and May, in their latest creation; and the Musical Burglars, novelty act.

J. A. E. Malone's company, by arrangement with Charles Frohman (Inc.), presents "Peter Pan" at the LEICESTER Royal Opera House this week. The leading parts are in the capable hands of Miss Maisie Darrell (Peter), Miss Marguerite Moreton as Wendy, and Mr. Lionel Gadsden as Captain Hook. The attraction at the Theatre Royal is Miss Violet Carlyle in "Under Two Flags," presented by the E. Hill-Mitchelson Company. Stanley W. Healey is taking a well-earned benefit on Friday evening. At the Palace is "Mr. Tower of London." A strong cast includes Gracie Fields and Archie Pitt. At the Pavilion Stanford and Allen present a new revue, "Some Hustle," which includes Aleta Turner, Billie Delhi, Elton and Kay, Bobby Vincent, and Ernest Ray.

At the Grand Theatre, LUTON, Messrs. Macdonald and Young present "The Maid of the Mountains."

The Co-Optimists "A" company, comprising Jessie Hitter, Amy Veriter, Madge Gregory, Thelma Dane, Hay Plumb, Bernard Ansell, Brewster Meadows, Kevan Bernard, Bryce Wilson, and Neville Marzetti are at the Opera House, NORTHAMPTON. At the New Theatre, variety is presented by Dick Henderson, Yorkshire comedian; Hilda Ruben, juvenile artist; Hunter and Bob, pantomimists; Arley and Alys, jugglers; W. P. Wentley, the White Highlander; the Seven Baskins, comedy acrobats; and Elsie Bower, with Billy Rutherford, entertainers.

At the Theatre Royal, NORTH SHIELDS, the revue "Only a Joke" is proving a great attraction.

"Whirled Into Happiness," a George Edwardes' production, has proved a great attraction at the Theatre Royal, NORWICH. The cast includes Josh Dixon, Scott Harrold, George Byrne, Dorothy Hersee, and Winifred Davies. Jackson Owen's Co. is at the Hippodrome with "Episodes," the producer being supported by Doris Chappell and the Ten Rialto Girls. The Woodins and Eleanor Kendal are at the Thatched, and Fred Lake and the Four Clovelly Girls at the Regent.

At the Grand, OLDHAM, "Way Down East" is staged, with a strong company. Harry Day presents "Mirrors" at the Palace, with Lily Burns, Amy Brownson, Wynn and Ivy, and Tiller's Mirror Babes. At the Coliseum, "Ob, Norman!" is presented, with Alf. Leonard, Ronald Green, Adeline Valera, Knickerbocker Girls, and Josie Leyton.

At the New Theatre, OXFORD, Albert de Courville's revue, "Joy Bells," is paying a special return visit here with a twice-nightly performance. A star cast includes Johnson and Rickard, Clark and Jansen, Iris Danes, Frank Layton, Iris de Burgh, George Kennedy, Emilie Shepherd, Peggy Andrews, and London Hippodrome Beauty Chorus.

At the Theatre, PAISLEY, Mr. Arthur Hinton and his company, which includes Miss Peggy Courteney, have returned to give a few weeks' season of dramatic fare, the plays for this week being "The Island of Desire" and "A Broken Doll." At the Rink Variety Palace, Ally Satori and Tony, in a vocal and musical scena; The Rovas, in a comedy and acrobatic dancing act; and Mystic Saxbys, illusionists.

"A Message from Mars" is being presented by Mr. Sydney Bransgrove at the Theatre Royal, PLYMOUTH, with a strong company. The rôle of Horace Parker is filled by Mr. David Miller, the Messenger by Mr. Hilliard Vox, and the Tramp by Mr. Horace Custins. Sir James Barrie's comedy, "Dear Brutus," is being played at the Repertory, with Mr. Bernard Copping and Miss Gwendolen Verschoyle as the Dearths, and Miss Mabel Edwardes as Margaret. At the Grand the Irish comedy revue, "Take a Rest," is a draw. At the Palace "The Gay Young Bride" comes direct from its 1,000 performances at the Alhambra, New York. It is doing a provincial tour prior to West-End production. "The Scrumptious 12," also presented prior to production in London, is the attraction at the Devonport Hippodrome. Tom Heathfield is the leading comedian, and is supported by Daisy Leon and Gloria D'Arcy and the Two Martells.

"Outward Bound" is at the Theatre Royal, PORTSMOUTH. The attraction at the King's, SOUTHSEA, is "Tons of Money." There is another attractive revusical programme at the Prince's.

Cecile Barclay and Rupert Lister are at the SWINDON Empire in "Carnival."

Lionel Bute presents "Bluebeard's Eighth Wife" at the Royal County Theatre, READING. At the Palace Theatre the revue, "Plum Blossoms," is being performed by Cory Elliott and Sen-Inoi's company.

The visit of Mr. T. C. Wray's company in "The Cabaret Girl" is proving a popular attraction at the Theatre Royal, ROCHDALE. It is well staged and acted, while the singing and dancing are of a high standard. At the Royal Hippodrome Ernest Lotinga presents "House Full," in which Arthur White provides the fun as Sammy Fletcher.

Mrs. Brandon Thomas's company is at the Theatre Royal, ST. HELENS, with "Charley's Aunt." At the Hippodrome, Beresford and Pearce present "Snatches," including Fred Gerrard, George Sanger, Bert Rouette, Jubb and Jerome, Winnie Warden, Frank Farrell, Jack Stanley, Fred Alska, Diana Dane, Tom King, Olga Ashford, Kazene, the Zenora troupe of dancers, Stanley's Drummer Girls, and the Keystone Police.

At the SALFORD Palace the Eccles Amateur Dramatic and Operatic Society present, by arrangement with Mr. J. L. Sacks, "The Lilac Domino." At the Royal Hippodrome Tom Mors, Ethel Orrell, Howard and Wyndham, and pictures are the attraction.

At the Opera House, SCARBOROUGH, the Foster Productions present "Partners Again," with Robert Leonard as Mawmies and Phil White as Abe.

At the Grand Theatre, SOUTHAMPTON, Mr. Robert Courtneidge's company is presenting "Catherine." Miss Sylvia Cecil (Marta) and Mr. Roy Russell (Gen. Menshikoff) are both excellent, and the other members of the cast do exceedingly well. Revue reigns at the Palace, where "Zip," including Billy Caryll and Hilda Mundy, goes well, and at the Hippodrome "Laughter (Un)Ltd.," scores with an all-star cast, incuding Vine and Russell, Joe Young, and Dorane and Wood.

At the Opera House, SOUTHPORT, "The Last Waltz" is being played to big business, with Zillah Bateman, Mr. George Miller, and Mr. Charles Charnier as principals. At the Palladium is "Suzanne," cast including Alfred Wellesley, Bert Murray, Hay Dillon, and Lily Moore. "On Strike" is the attraction at the Pavilion, a bright and original revue, with Lowe and Loman, comedians, and Miss Fay Boston in the cast.

Mr

"ROUND THE TOWN."

At the Bedford.

This revue, which makes its initial appearance at the Bedford Music Hall, is being presented by Joe O'Gorman. It is a jolly show of fourteen scenes, which consist chiefly of songs and dances, and there are three short sketches, of which "The Peace-maker" is very amusing. The comedy is chiefly supplied by Teddy Stream, who appears in various guises; his Colonel Coldfeet was very diverting, while his effort with Gus Elton, "Secrets"—a couple of old ladies exchanging confidences—was most amusing. Some excellent dancing is given by Tutt and Martin, who help very much with their excellent work. The Three Scamps give a most acceptable turn with their songs, the lady pianist calling for special mention for her work, and in the final scene, which is particularly good, Jessica Bevan and Beryl Arline have some attractive songs, and help considerably in the various playlets, while Fred Hyde is also to the fore in many parts, being very amusing as the curate in one scene. The dresses are pretty, and the work done by the bright chorus is quite one of the features, their dancing leaving nothing to be desired.

"VISIONS."

Revue in 16 Visions, produced by D. K. Keith, at the Empire, Bristol, on Monday, March 31.

"Visions," staged by H. C. Charles, made its first appearance on Monday at the Empire, Bristol, before an enthusiastic audience. It contains some delightful singing and dancing, and the comedy scenes are numerous. The book is capitally written, and the music by J. A. Tunbridge is tuneful. Mr. Dick Evans, as principal comedian, makes a big hit. The Misses Gracie and Elaine Rosslyn are the possessors of good voices, and their numbers, "Down on the Farm" and "Felix Kept on Walking," are well rendered, and together they put in some good work. The Gregorian Singers are very smart, their voices blending well, and their rendering of "Sally, Won't You Come Back?" in which they are assisted by Michael Caniff, and other numbers are greatly applauded. All the other principals work hard, and secure well-deserved success. The Beauty Belles are smart dancers. The settings are attractive and harmonise with the costumes.

Phil Rallis.

At present playing around the L.T.V. circuit, Phil Rallis and his partner will shortly conclude their season in town. They are due to open in a new production next month which tours the Moss' Empires.

"THE LOVE MATCH."

At Stratford Empire.

This is an apt title to a good musical play produced by Fred Karno. The story centres round a girl, Elaine, employed in a match factory. Into one box of matches she inserts a photo of herself, together with a note hoping that it falls into the hands of a rich man. This it does, and Bobby Ellerby, on finding it, resolves to find Elaine. Through trouble at the factory there is a strike, and Elaine, who has been brought up by rogues of foster-parents, leaves home and is given a position in a caterer's, in which firm she is eventually promoted to managing cateress at country functions. She is sent to supervise the arrangements for a Hunt dinner and ball at the Ellerbys, and there meets the son, Bobby, and the play has the happy ending.

Jean Allistone, as Elaine, captures the house. Her passages with the hard factory owner, played excellently by Charles Clarke, are most convincing, and provoke hearty applause. Elaine has a great supporter in Billy Danvers, who is bubbling over with fun, and evokes continuous laughter. With Jean Allistone he has a good song in "In Our Parlour," followed by original dancing. Evelyn Sanders, as Meg, a lively factory hand, is a cute and clever artist. J. A. Powers, as Mac, a factory pal of Billy's, does some good eccentric dancing.

Elaine's foster-parents are admirably played by Fred Holt and Effie Bartlett.

"CASEY'S COURT."

At the Royal, Stratford.

"Casey's Court" was given here on Monday night, and kept the audience rocking with laughter. Mr. Will Murray presents the show, and himself takes the part of Mrs. Casey with vigour and a full appreciation of all the possibilities of the part. Mr. Casey is played by Mr. Fred O'Malley, and between them the "happy" married couple make a lively time. We have the traditional trouble in the court between neighbours, in the home, in a visit to an asylum, and the show in the court as a finale. All this is cleverly strung together, and allows of the introduction of some special turns. Mr. Tom Fields, for instance, is a particularly good turn with his piano-accordion contribution and his playing of popular airs soon carried the house with him. Miss Cathie Gunther sings extremely well, and, with Mr. Roy Leo, has a very good number in "Any Rags." The younger performers are all clever and win general approbation.

"HELLO, PHARAOH."

Revue, in Five Scenes, by Mr. Parsons and Family, Produced at the Theatre Royal, Jarrow, on Monday, March 24.

This new revue was produced at the Theatre Royal, Jarrow, by Mr. Parsons and family. A topical song and dance show, it is the story of a gentleman who is mad on Egyptology, and has a great desire to possess a mummy. He goes to Egypt, and is successful in his quest. The scene opens with a carnival at Carvern Castle, where arrangements are made for the journey to the East. The third scene takes us to the land of the Pharaohs and the tomb of King Tut Tut. Having secured what he wanted, the party return home, where two couples are made happy. There is plenty of clean comedy, and the audience is kept in a ripple of merriment from start to finish.

Pa Pa Parsons makes an excellent Lord Carvern. He is supported by the members of his family. Miss Alice Parsons takes the part of Lucy, Lord Carvern's daughter, who is in love with a naval officer. Miss Dolly Parsons is very good as Matilda, the maid. Mr. George Parsons makes a capital naval officer as Jack, and Mr. Charles Parsons looks after the lighter side as Tommy Tull, from Tooting, a sailor every inch of him. Miss Mona Parsons is particularly good as the Queen of Sheba, and she is ably supported by Miss Maggie Parsons as the Prince, and Miss Eva Parsons as the Princess. Mr. Harry Taylor takes the part of the Sheik, and Mr. Fred Wilkinson that of the Dancing Dervish.

Specialities are introduced by the Brothers Bare, comedians, Jessie Miller, a query, and the Lucky Lancashire Lassies. The latter, who gave an interesting entertainment, are well known in Jarrow, which they first visited as juveniles. The living statuary was a fine performance.

In the heart of Theatreland, at Bear-street, Leicester-square, Miss Marie Courtney, daughter of Miss Marie Lloyd, recently opened a dress salon under the title of "Marie Lloyd, jun." Miss Courtney is exhibiting a wide range of the latest gowns and hats from Paris.

On the 4th inst. Hilda Nelson and her talented players are sailing home from South Africa, after a most successful season, which was extended by six weeks. Playing three weeks in Johannesburg, they returned to this town later for a special week before paying a second visit to Cape Town for a third week. Miss Nelson is due at Southampton on Easter Monday.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Mr. Albert Lawrence, of Lincoln, writes us enclosing a programme showing the featuring of nineteen Feldman numbers out of a programme of twenty-three dances, and particularly emphasises the success of "When Will the Sun Shine for Me?" "I'm Sitting Pretty," "Horsey! Keep Your Tail Up," and "Gigolette," which is further proof that Feldman music fits the dance.

At the Bedford Music Hall last week Mr. C. Bruske featured three Feldman numbers with great success: "In a Tent," "Gigolette," and the inevitable "Horsey! Keep Your Tail Up." These three numbers are being received with much enthusiasm. Mr. Bruske is to be complimented on his very fine rendering.

During the week ninety-seven musical directors from various cinemas all over the country have applied for slides and band parts of "Horsey! Keep Your Tail Up."

Mr. Murray Pilser also reports a big success with Feldman tunes with his merry little band, particularly "Gigolette" and "Horsey! Keep Your Tail Up." Selfridge's Restaurant is well worth a visit, if only to hear Mr. Pilser's rendering of Feldman numbers.

LAWRENCE WRIGHT MUSIC CO.

L'Oonie and His Band, at the Strand Corner House, have found a big winner in Horatio Nicholls' new valse, "Riviera Rose," which wins repeated encores at every performance. "When It's Night-Time in Italy" is still an unfailing hit, and other big successes are "Felix Kept on Walking" and "Twelve o'Clock at Night."

The consensus of opinion in Blackpool, as expressed by Harry Wood, of the Winter Gardens Ballroom, Arthur Davies, of the Tower Ballroom, and Will Hurst, of the Palace Ballroom, is that the leading musical hits of the year are "Felix Kept on Walking," "When It's Night-Time in Italy," "Twelve o'Clock at Night," "Just a Girl That Men Forget," and "I Was a Fool," all of which are already immensely popular in Blackpool.

H. S. Rowlands, of Cremona Music House, Brockley, Mr. Chester, is featuring with his famous "X.L." Novelty Orchestra, such famous hits as "Felix Kept on Walking," "She's Got the Wana Blues." "When It's Night-Time in Italy," and "Twelve o'Clock at Night," with wonderful success. He still has innumerable "requests" for "Romany Rose" and "Banana Blues," which go as well as ever.

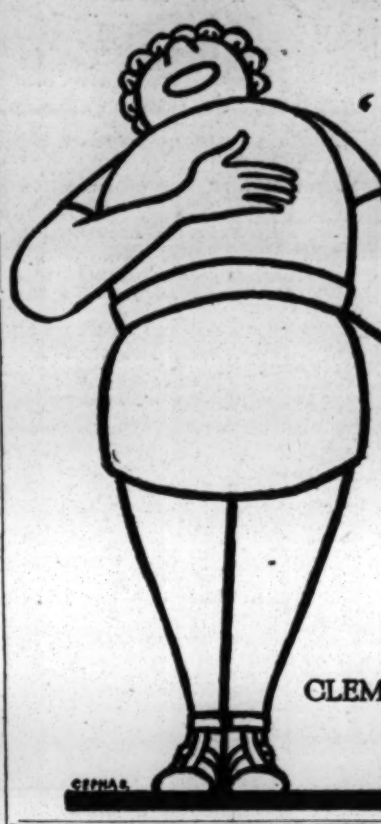
Lareine's Rhythm Kings, at the Regent Palace, have added "Honolulu Blues" and "Twelve o'Clock at Night" to their other fine selection of Lawrence Wright music, which includes "When It's Night-Time in Italy," "Am I To Blame?" &c., and they are all going with a bang. Arthur Fottrella, manager of this fine band, declares that "Felix Kept on Walking" has been in wonderful demand ever since the strike started! This is the song the weary walking walkers warble!

Gerald Brosman, writing from County Clare, Ireland, states that all the dance orchestras are playing the Wright hits, first favourite being "Romany Rose," whilst "Felix Kept on Walking" is also all the go. "Mr. Gallagher and Mr. Shean" he declares to be a one-step craze, and several other Wright numbers are in immense demand and constantly played.

The West-End Band, under the direction of Les Croke, which is appearing at the London, Shoreditch, this week, is specially featuring several Wright numbers, including "Twelve o'Clock at Night" and the new rage, "Riviera Rose," with the greatest possible success.

MIDSUMMER NIGHT'S DREAM.

Bottom: "I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.



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W.B.P.

KEITH PROWSE.

Sydney G. Carmen, musical conductor and composer, writes: "Nights in the Woods" played as an overture, was instantly popular at Ramsgate; in fact, the orchestra themselves liked this number so much that when I arrived at the following town, I discovered that the parts had been removed from my books and retained. That is a side issue. Of course I was annoyed, but it was purely a compliment to your publications." "Down on the Farm" and "Last Night on the Back Porch" are also great favourites with Ramsgate audiences, judging by the applause meted out to them.

De Groot, the famous violinist, and his wonderful Piccadilly Orchestra, are this week broadcasting "Just for a While," that delightful waltz song that is so popular with all music lovers.

The Midnight Follies' Band, under the direction of Bert Firman, won for themselves fresh laurels at the Alhambra on Sunday last, with their wonderful rendering of "Down on the Farm" and "Last Night on the Back Porch," two numbers that every audience appreciates.

Herman Darewski's "All-British" Band at the Palais de Danse, Edinburgh, report that "Nights in the Woods" is a special favourite with them.

"Romany Love," their old favourite, featured in an unique manner, and rendered vocally by a very clever young tenor, is still one of their "star" numbers, while "Nola," "Just for a While," and "Down on the Farm" are in constant demand.

Jimmy Norval, who has five bands out practically every night, says that the biggest numbers with all his bands are "Down on the Farm," "Nights in the Woods," and "Last Night on the Back Porch," which always gain encores, and on these numbers alone he has received several return bookings.

The "Blue Birds" Orchestra, under the direction of Mr. Middleton Starling, start their season at Sheringham this week. "Last Night on the Back Porch" is their "special" number. They also find "Nights in the Woods" a general favourite, as well as "Down on the Farm."

The annual dinner of the Gervase Elwes Fund for Musicians will take place at the Hyde Park Hotel on Thursday evening, April 10, when Lord Shaftesbury will take the chair, and Mr. Hilaire Belloc and Mr. Percy Scholes will speak.

ARTHUR WHITE

made the Hit of his life last week at the Palace Theatre, Salford, in ERNIE LOTINGA'S NEW

MUSICAL BURLESQUE

in FIVE SCENES, entitled

"HOUSE FULL"

By Norman Lee.

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FULL COMPANY—THIRTY STRONG.

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NEXT WEEK'S CALLS.

MONDAY, APRIL 7, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 28 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
GUERNSEY ST. JULIANS.—"Odds and Ends."
JERSEY ALHAMBRA.—Neil and Kay.
JERSEY OPERA HOUSE.—"Enemies of Women" Film.
PORTLAND PALACE.—Frank Buckley's Repertoire Co.
SALISBURY PALACE. — Marsh and Baillie Shakespearean Co.
STROUD PALACE.—"Paddy the Next Best Thing."
TROWBRIDGE PALACE. — "Patchwork."
WARMINSTER PALACE.—"Wildest Africa," April 9 and 10.
WEYMOUTH JUBILEE HALL. — "Charlie Goes East."
YEOVIL PALACE.—Hilda Morris.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—J. M. Hamilton and Nellie McNab.
HAMILTON HIPPODROME (rehearsal, 1).—Harry Lees presents "Gossip and Grumbles."
IPSWICH HIPPODROME (rehearsal, 11.30).—Jackson Owen presents "Episodes."
IPSWICH LYCEUM THEATRE. — "Whirled Into Happiness."
NORWICH HIPPODROME (rehearsal, 2).—King and Benson present "The Love School."
NORWICH THEATRE ROYAL.—"Three Birds."
PAISLEY RINK PALACE (rehearsal, 12).—McDonald and Payne, Perse and Peters.
PAISLEY THEATRE (rehearsal, 12).—Arthur Hinton's Repertory Co.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Alfred Jepson's "Movie Star" Co.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Moss and Orrell, The Mariposas, and Picture Entertainment.
BURY HIPPODROME.—Mr. F. D. Neilson's "Unemployed" Co.
ECCLES CROWN THEATRE.—Messrs. Burr and Williams' "Capital Levy" Co.
LIVERPOOL PAVILION THEATRE.—Mr. Thos. F. Convery's "On the Dole" Co.
MANCHESTER EMPRESS THEATRE.—Picture Entertainment.
MANCHESTER HULME HIPPODROME.—Mr. Fred Le Cren's "Models and Muddles" Revue Co.
MANCHESTER JUNCTION THEATRE.—Clara Coverdale's 20 Boston Kids, and Picture Entertainment.
MANCHESTER KING'S THEATRE.—The Broadhead Dramatic Co. present "Two Little Drummer Boys."
MANCHESTER METROPOLE THEATRE.—Mr. Ernest Dottridge's "Billy" Revue Co.
MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Rogues and Vagabonds."
MANCHESTER QUEEN'S PARK HIPPODROME.—Mr. Teddy Cooke's "There You Are, Then" Revue Co.
MORECAMBE WINTER GARDENS.—Picture Entertainment.
PRESTON PALACE THEATRE.—Picture Entertainment.
PRESTON ROYAL HIPPODROME.—Mr. Ventom Swift's "High Heels and Stockings" Revue Co.
SALFORD ROYAL HIPPODROME.—Morris and Vane, Three Argentas, and Picture Entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—The Dudley Amateur Operatic Society, "The Gondoliers."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Will Beauland's Revue, "Are You Better?"

LONDON SYNDICATE HALLS.
(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 13.)

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12 o'clock.)
BLACKBURN.—Andy and Irving, Henri Bekker, Wright, Connelly and Mac, Burton and Harris, Ward and Glenville.
BRADFORD.—Mrs. Kimberley's "Bill Out o' Work."
BURNLEY.—Six Bros. Luck's "Forbidden Fruit."
CARLISLE. — George Sax's "Annual Album."
HALIFAX.—Company as booked.
HUDDERSFIELD.—Fred Karno's "The Surpassing Show."
LEICESTER.—Company as booked.
SOUTHAMPTON.—A. Miles and A. Maude's "Marguerite."
WARRINGTON.—Three Equals, Gerard and Leslie, Daisy Wood, Meade and Rennie, Howard and Wyndham, Tom Pagan, The Valeros.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.
BIRMINGHAM GRAND (rehearsal, 1).—Tom Clare, Florrie Forde, Rich and Galvin, Elsie Bower and Billy Rutherford, Adrian V. Samoiloff presents "Music and Magic," Marriott Edgar, assisted by Horace Percival, Claude Gardner.
BRADFORD ALHAMBRA (rehearsal, 12.15).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.
CARDIFF EMPIRE (rehearsal, 1).—Fred Russell, George D'Albert, Les Stadium, Tom E. Hughes, Weaver Brothers, George Bass, Kimberley and Page.
EDINBURGH EMPIRE (rehearsal, 12).—Tom Arnold presents Frederic Bentley and company in "All in Favour."
FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
GATESHEAD EMPIRE (rehearsal, 1).—"Stella."
GLASGOW ALHAMBRA (rehearsal, 11).—Gilbert Miller's Co. in "The Green Goddess."
GLASGOW COLISEUM (rehearsal, 11).—Jesse L. Lasky presents "The Covefed Wagon."
GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Ideas," Albert Whelan.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Lew Lake presents "Whispers." Cast includes Archie Glen and Jennie Gregson.
HULL PALACE (rehearsal, 1).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.
LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—"Katinka."
NEWCASTLE EMPIRE (rehearsal, 1).—D. L. Keith presents "Visions." Cast includes Dick Evans and Elaine Rosslyn.
NEW CROSS EMPIRE (rehearsal, 1).—Didama and Partner, Charles Austin and Co., Ernie Mayne, Tom D. Newell, Denis O'Neill, Betty Blake and Phœbe Bonner, Rose and Budd.
NEWPORT EMPIRE (rehearsal, 1).—Firth Shephard presents "Little Miss Puck." Cast includes Madge White and John E. Coyle.
NOTTINGHAM EMPIRE (rehearsal, 1).—H. and B. Levey present "Dancing time." Cast includes Esto Stella and Jimmie Jewel.
PRESTON EMPIRE (rehearsal, 11).—Frank Forbes-Robertson and London company.
SALFORD PALACE THEATRE (rehearsal, 10.30).—Cruikshank, Kiddy Kennedy, Lily Morris, Ella Shields, "Look Out," Carlos Menard.
SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke and Kitty Emson.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Magician."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Better and Better."
STRATFORD EMPIRE (rehearsal, 1).—Tom Arnold presents "Love and Laughter."
SUNDERLAND EMPIRE (rehearsal, 1).—"The Last Waltz."
SWANSEA EMPIRE (rehearsal, 2).—John Lester presents "The Round Up of 1924." Cast includes Harry and Burton Lester and Chick Farr.
VICTORIA PALACE (rehearsal, 11.30).—Harry Weldon, Burr and Hope, "Our Palace Girls," Dick Henderson, Martin Broones, Gladys Carleton, Egypse Camp Co.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Victor Andre, Ike and Will Scott, Jay Whidden, "Look Out," Hilda Glyder, Foster and Clayton, Harry Harvey.

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Plum Blossom."
LEEDS HIPPODROME (rehearsal, 12).—"House Full."
LIVERPOOL HIPPODROME (rehearsal, 12).—"The Street Singer."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Peggy O'Neil" and Company.
PARIS ALHAMBRA THEATRE.—Period commencing April 4, 1924: "Act Beautiful," Six Galenos, Hassan Trio, Pearl and Lina Mitchell, Derry and Sloan, Nibor, Jane Marceau, Angel Bros., Marck and Stuart, Fanny Nomano, Selbit's Illusions, The Eldons.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Irene."
BRIGHTON HIPPODROME (rehearsal, 12).—Versatile Three, Nixon Grey, Five Jovers, Sessue Hayakawa and Co., Les Videos, Felovis, Sam Hilton.
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Early Girl."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Capital Levy."
SOUTHEND HIPPODROME (rehearsal, 12).—"Scotch and Polly."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Paradise Alley," Sidney Edwardes, Dirk and Anton, St. Juste and Higgins.

STOLL TOUR.
(See page 19.)

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Randolph Sutton presents "Spare Parts."
ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, at Stanhope Theatre).—The Blandfords, The Levaines, Three Lagoons, Conway Claire, Ruby Mildred, Betty Williams, Reg. Harrison, Evie Fields, Arthur Maynard.
ASTON HIPPODROME (rehearsal, 12).—"Going Some."
AYR PAVILION THEATRE (rehearsal, 1).—"Guess the Title."
BARNSLEY ALHAMBRA (rehearsal, 12).—W. Griffiths' Enterprises to present "The Musical Romance." Hal Joy, Alma le Dare, The Charles Thomas Troupe, Coquelli, Beatie and Billy Birchall.
BATH PALACE.—Science and Syncopation, Wensley and Dale, Ed. and Kittie O'Shea, Mervan Sisters, James Hunter, Sydney and Adelaide.
BLOOMSBURY CINEMA. — Miss Florence Irving.
BOURNEMOUTH WESTOVER. — Billy Moore and Kiddies.
COVENTRY HIPPODROME (rehearsal, 1).—"Round the Town."
DERBY HIPPODROME. — "Reflections."
EDINBURGH THEATRE ROYAL (rehearsal, 12).—Sam Mayo's "A Week in a Night" Revue.
EDMONTON EMPIRE. — Walls and Henson present "Tons of Money."
EXETER HIPPODROME. — Three Swifts, Miss Marie Lawton, Royal Operatic Trio, Hinsle and Rees, Hunt and Bellairs, The Langleys.
GLASGOW PAVILION.—J. B. Taylor presents "Wild Oats."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—Denis Eadie and Co.
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Drawing the Dole."
GREAT YARMOUTH HIPPODROME.—Tom, Dick and Harry.
KEIGHLEY HIPPODROME (rehearsal, 12).—"Hot-Pot" revue, featuring Reg. Bolton.
LEITH ALHAMBRA (rehearsal, 12).—"Oh! I" Revue.
KINGSTON EMPIRE (rehearsal, 12.45).—Mrs. Ray presents "The Side Show."
LONDON SHOREDITCH.—Van Biene's West End Band, Chris. Charlton and Co., Austin Rudd, O'Sheas and Terry, W. P. Wentley, Six Musical Seymours, George Hurd, O'Wray and O'Dare, &c.
MIDDLESBROUGH EMPIRE (rehearsal, 12).—W. Griffiths' Enterprises to present Louie Tinsley and Co. in "H'Anniversaries," Gordon Wilde and Co., Dolly Ele-

(Continued at foot of next col.)

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SILVER CRUSADE MATINEE.

At Covent Garden.

The Silver Crusade Matinée at the Royal Opera House, Covent Garden, on Thursday afternoon, should prove, judging by the big attendance, a financial success as well as an artistic one. The matinée was given to inaugurate the Trilby Fund, initiated by Associated First National Pictures, Ltd., to help the "Silver Crusade," which represents a national movement to assist, without distinction, all charities and hospitals.

Madame Sessane Whist provided the first entertainment, giving charming renderings of Gounod's "Le Parlate D'Amor" and Grieg's "Det Foerste Moede." Mme. Lydia Kyasht, supported by Mons. George Wolkowsky, appeared in "Le Lac des Cygnes," with a very admirable corps du ballet recruited from Mme. Kyasht's Russian School of Dancing. Mr. Leighton Lucas conducted. Princess Yourievsky sang, first in French, the "Air de Seduction de Sapho," from Massenet's opera, and then, in Russian, Gliere's "If You My Grief But Knew," both very well received. Then followed the first presentation in this country of the First National film version of "Trilby," produced by George Walton Tully. Mr. Leslie D. Jeffries conducted the music for this, and Mlle. Andree Lafayette, who played the title-rôle, was personally introduced to the audience by Miss Viola Tree.

Miss Cathreen Morland, the Countess of Westmorland, sang Alison Travers' "Wish of My Heart," with 'cello obligato, delightfully, and then a duet with Mr. Kenneth Lott, "In the Hush of the Starlight."

The first act of Edith and Wilfred Eyre's new musical play, "Chiquita," the scene of which is laid in Madrelin, a village in Spain, in the present time, followed the interval. Miss Thea Philips gave an excellent interpretation of the title-rôle, Mr. Lionel Walter played her lover in spirited fashion, and others who distinguished themselves were Miss Nicola Blake as Marion Castlemaine, a cinema star, and Messrs. Leonard Blackett, Edgar Walmisley and Hugh Quekett (the producer) as Chiquita's father, Clifford Barrett an American film producer, and as Mr. Stone his business manager, respectively. Among the society chorus of Spanish peasants, dancing girls and film actresses, of whom there were nearly a hundred, were Lady Phyllis Allen, Lady Eleanor Smith, Miss Meraud Ginness, Miss Dorothy Ward, Miss Rosemary Worthington-Evans, the Hon. David Tennant, Colonel Frederick Bailey, Colonel Auberon Kennard, Mr. W. H. Bromley-Davenport, and Mr. Van der Noot. The musical director for "Chiquita" was Mr. Alan J. Kirby.

ADAIR WOUNDED FUND.

There were brave doings at the Palladium on Sunday afternoon when, by courtesy of the National Sunday League, the second annual matinée of the Adair Wounded Fund was held. Not only were there six hundred wounded soldiers present (making no fewer than 47,000 entertained to date), but the general public also turned up in force to enjoy and applaud the fine entertainment provided.

Among those who contributed to the programme were Miss Marie Dainton, Miss Ethel Revnell, Miss Evelyn Braine (who sang two of Mr. Herbert Oliver's songs to the composer's own accompaniment), Mr. Neil Kenyon, Mr. Will Kings and Mr. Fred Milner, whilst combined effort was represented by Ben Osborne and Nellie Perryer; Lloyd Shakespeare, Ernest Rutterford and Gladys Millage; the Brompton Quartette and Mr. Murray Ashford's Concert Party (the latter surely about the brightest show of its kind now running).

This by no means concluded the attractions of the afternoon, for there was an extra special item, in which several prominent lady concert artists revived memories of all the most popular war-time songs, the choruses being taken up with great gusto. There was also plenty of laughter when charming Miss Gladys Cooper presented each winner in the Lucky Drawer with the quaint but useful collection of articles comprised in each prize. The main source of laughter at this juncture was Mr. Bert Lawes, who insisted on showering on each winner large quantities of fish.

(Continued from preceding column.)

worthy, Hal Bert, Ladd West, Beaucaire and Partner, Francini and Elsie Olloms.
PENGE EMPIRE (rehearsal, 12).—"The Lady of the Rose."
QUEEN'S, POPLAR (rehearsal, 4).—Jack Gallagher presents "Wake Up."
READING PALACE THEATRE.—"Our Liz."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Brinn and Musical Excelsas.
WORTHING THEATRE ROYAL.—Dick Ray's "Evening News."

NEW FILM COLOUR PROCESS.

Demonstration at Holborn Empire.

Mr. Claude Friese-Greene, son of the late Mr. W. Friese-Greene, who was known as "The Father of the Film," has perfected a process for the successful application of colour to cinematography of which Spectrum Films, Ltd., gave a practical demonstration at the Holborn Empire last week. This was chiefly embodied in a film entitled "A Quest of Colour," in which were shown, in all their natural colour and beauty, such notably picturesque locations as Windsor Castle, Hampton Court, Warwick Castle, Salisbury Cathedral, Mount Snowdon and the Norfolk Broads. In all these scenes the introduction of colour was eminently successful, and as we are told that coloured films may be produced almost as cheaply as the black-and-white ones there is every reason to hope that they will be generally adopted. The beauty and effectiveness of this colour process is by no means restricted to scenic subjects, as the Margaret Morris Dancers exemplified. These clever dancers first appeared in the flesh, and subsequently in the picture, when the colours of their costumes were accurately reproduced. This process is being used in making the cinematograph record of the Mount Everest Expedition of 1924.

A dinner was subsequently held by Spectrum Films, Ltd., at the Trocadero, with Mr. Edward Gerrish as chairman, among the guests being Sir Edward Marshall-Hall, K.C., Rear-Admiral Sir Wm. Beresford-Whyte, K.C.B., C.M.G., Captain Will Barker, Mr. Will Day, and Mr. Bert Adams, and a number of representatives of the Press.

Sir Edward Marshall-Hall, K.C., said he regarded cinematography as one of the finest scientific products of the age, and particularly appreciated the immense value of films as propaganda, adding that the British film industry was adapting itself to the legitimate wants of the public, and not attempting, as in some other spheres of commercial activity, to adapt the public to accepting something it didn't want. He congratulated Mr. Claude Friese-Greene on the success of his achievement, and had great pleasure in proposing the toast of "The British Film Industry."

CHELSEA REPERTORY COMPANY.

The members of the little Chelsea Art Theatre have formed a company to run a repertory season. The play selected is to run "once nightly," and to be given for one week. A capital start was made on Friday evening, when, under the active managerial banner of Miss C. A. Arfwedson (lessee), "The Mollusc" was presented.

Preceding this, a dramatic monologue was presented for the first time, entitled "The Telephone Bell." The little playlet dealt with the death of the husband and the brother's suspicion that he had been murdered, and the telephone bell ringing unceasingly in the widow's apartments with cool, calculating queries from the brother. The widow at the end, in a dramatic scene, confesses. Miss Catherine Lewis (the authoress) gave a capital study of the Woman, and Mr. Bruce Moir was of service as the Man.

Mr. Hubert Davies' brilliant comedy was finely interpreted. Miss Pax Robertson was Mrs. Baxter, Mr. Bruce Moir was excellently cast as Mr. Baxter, Tom Kemp was in the hands of Mr. Alex Robbins, and Miss Catherine Robertson proved an ideal Miss Roberts.

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"THE MERRY WIVES," At Wimbledon.

Mr. J. B. Mulholland is providing his patrons with an artistic novelty in a fortnight's visit of the New Shakespeare Company, from the Memorial Theatre, Stratford-on-Avon. They started well on Monday night with "The Merry Wives of Windsor." Mr. Baliol Holloway was capital as Sir John Falstaff, Miss Doris Johnstone was a handsome dame as Mrs. Page, while Miss Dorothy Green as Mrs. Ford, the other merry wife, acted vivaciously. Miss Maureen Shaw was a pretty Anne, and Miss Betty Ward must be praised for her acting as Mrs. Quickly. Mr. Arthur Phillips was amusing as Sir Hugh Evans, as was also Mr. Alfred Harris as Doctor Caius. Mr. Eric Maxon was capital as the jealous husband, Ford, and Mr. Ralph Freeman a dashing page. The scene in the Park with the fairies, the children being the pupils of Miss Ruby Ginner, was very pretty, and daintily rendered.

Jack Courtnay as Composer.

It must be rather rare for an organist to turn his hand to the composition of light music and score an immediate success. Yet this is the case with Jack Courtnay, the well-known concert organist at the Stoll Picture Theatre. Only a few weeks ago he completed his first composition and sold it at once. Since then his gift of melody and originality of treatment have resulted in over half a dozen further compositions being snapped up by the publishers.

They include two fox-trots, "Nina from Argentina" (Keith, Prowse) and "The Ukulele Vamp," "Shadows," which has been secured by the Lawrence Wright Company, and two pieces for the piano, which Messrs. Beal and Studdart are publishing. And Jack is still busily working on further numbers.

"THE HEADMASTER."

The West Ham Central Secondary School Old Pupils Dramatic Society's performance of Wilfred T. Coleby and Edward Knoblock's comedy, "The Headmaster," at Earlham Hall, Earlham Grove, Forest Gate, was a very commendable one. Mr. John A. Bentley, who sustained the rôle of the Rev. Cuthbert Sanctuary, and also produced, was very successful. The Misses Gladys Hitch and Rena Hitch admirably undertook the characters of Portia and Antigone Sanctuary. Mr. Leslie Davis made the most of the assistant master, Jack Strahan, and Mrs. Kate L. Bentley in the none-too-easy character of the Hon. Cornelia Grantley, did well. Her son, Palisser, was excellently played by Mr. John Claxton, and praise must be awarded Mr. Claude Gwinn for his capital delineation of the part of Richards Major, whilst Mr. Fred Walsh and Mr. William Manhood, as the boys, achieved quite a success. Messrs. John Parrack and Reginald Freeman completed the cast.

Constance Marchant and Keith Falkner, students of the Royal College of Music, gave a violoncello and song recital at the College recently. The programme included a Sonata by Porpora in F major, Bach's Suite No. III. in C major, and modern pieces for the 'cello by Purcell Warren, C. Davidoff, Fauré, and Fischer; folk songs in Cecil Sharp's arrangements; modern songs by Holst, Armstrong Gibbs, Vaughan Williams, Herbert Howells, and Martin Shaw; a Bach aria, and Purcell's "Evening Hymn."

At the King's Hall, Covent Garden, the Vickers Westminster Amateur Operatic Society produced "Les Cloches de Corneville" with conspicuous success. The singing and acting of Mr. Shamus O'Brien was well above the average. Miss Nesta Owen, as Germaine, did excellent work, whilst the Serpolette of Miss Millicent Cherlyn was particularly good.

DANCING DISPLAY. Miss Phyllis Cornish's Pupils.

Miss Phyllis Cornish's pupils again gave ample evidence of careful training in their display at the Hamilton Hall, Forest Hill, on Thursday and Saturday last. A long programme included the ballet, "Vanity," in which Miss Cornish appeared herself as The Vain Peacock. Mr. Lionel Cornish's dancing was quite a feature of the programme, and "Joyce" also was specially featured, scoring in the flirtation scena as "Pierrot." Little Marjorie Saunders danced delightfully in many of the scenas, and as "Gilbert the Filbert" scored quite a triumph. Doris Stratford was another little lady who did particularly well, and Dorothy Tilt's sleigh-bell dance was excellent. Mina Mortleman would have done better if her diction were improved. This somewhat spoiled the "crinoline" number. Iris Mitchell acted and danced cleverly as The Flower Seller. One of the best items on the programme was the Dance Greque, by the Misses J. Liversage, L. Dance, and D. Smith. They danced and mimed beautifully. Miss Violet Dight at the piano worked well.

PRESENTATION TO ARCHIBALD LEWIS.

At the head offices of the Albany Ward Theatres, Ltd., at Bristol, Mr. Archibald Lewis was presented, on Friday last, with a handsome inlaid mahogany eight-day bracket clock, with Westminster chimes, bearing the inscription: "From the Principals, H.O. Staff and Managers of the Albany Ward Theatres, Ltd., to Mr. Archibald Lewis, after 10 years' happy association. March 28th, 1924." A further token of esteem was handed to Mr. Lewis, in the form of a knife, fork and spoon, for his little son Peter.

The presentation was made by Mr. E. H. Rockett (general manager), who, in a happy speech, alluded to Mr. Lewis's sterling services and high personal qualities, and read a letter from Mr. Albany Ward, who is in France, who accompanied a handsome donation with very kind references to Mr. Lewis.

In returning thanks, Mr. Lewis spoke feelingly of his long and happy association with the firm and the assistance he had received from all in the carrying out of his work. He also expressed his confidence in the good feeling that he knew he was carrying with him to his new appointment with the Stoll Film Co.

DUFF, STEWART & CO.

The number of musical directors who are featuring the latest publications of this firm with outstanding success continues steadily to increase. At the Coventry-street Corner House L'Oonie still finds "Bringing Up Father" a hugely popular item, while the latest admirer of "Peacock's Parade," the new and tuneful intermezzo, is that fine musician A. Hallerton-Shaw.

Other successful novelties which have scored almost immediately are the "wireless" fox-trot "2LO" and "Desecration," Montague Clayton's clever one-step on the "Pathétique." Good reports of all the foregoing are to hand from, among others, Mr. Ben Parkes, of the Rotunda, Liverpool; Mr. L. G. Ross, of the Tivoli Palais de Danse, Manchester; Mr. Fred Lock, of the Hippodrome, Bishop Auckland; Mr. G. Walklett, of the Cinema, Bootle; and Mr. James Carman, of Nottingham.

The portrait of Miss Constance Collier appearing elsewhere in this issue is reproduced by courtesy of Reville, Ltd., Hanover-square, W., and depicts the popular actress in a new Reville creation made from Worrall's dyed English velvet.

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PLAYS.

APRIKANDER, THE.—March 31, Hippo., Richmond.
ANNA CHRISTIE.—March 31, Empire, Penge.
ATHOLL-DOUGLAS REP. PLAYERS.—March 31, Empire, Montrose.
BAT, THE.—March 31, Royal, Bolton; April 7, Royal, Rochdale.
BATTLING BUTLER.—March 31, Lewisham; April 7, Kilburn.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE).—March 31, Grand, Hull; April 7, Royal, Nottingham.
BEAUTY PRIZE, THE.—March 31, T.R., Halifax; April 7, O.H., Leicester.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—March 31, T.R., Newcaste; April 7, Gaiety, Dublin.
BELLE OF NEW YORK.—March 31, Hippo., Nottingham; April 7, Shakespeare, Liverpool.
BEN GREET PLAYERS.—March 31, Pier, Eastbourne.
BENSON, SIR FRANK. — March 31, Royalty, Chester; April 7, T.R., Darlington.
BETTY.—March 31, T.R., Stockport; April 7, T.R., Ashton-under-Lyne.
BLUEBEARD'S EIGHTH WIFE (BLUE CO.).—March 31, Reading; April 7, Bath.
BLUEBEARD'S EIGHTH WIFE (RED CO.).—March 31, Scunthorpe.
BLUEBEARD'S EIGHTH WIFE (WHITE CO.).—March 31, Chelsea Palace; April 7, Hippo., Richmond.
BOHEMIANS, THE.—March 31, Royal, Blackburn; April 7, Royal, Halifax.
BRITISH NATIONAL OPERA CO.—March 31, Olympia, Liverpool.
BROWN SUGAR.—March 31, Victoria T., Burnley.
BUCKLEY, FRANK, REP. CO.—March 31, Palace, Portland.
CABARET GIRL, THE. — March 31, Prince's, Bradford; April 7, T.R., Leeds.
CABARET GIRL, THE. — March 31, T.R., Rochdale.
CARL ROSA OPERA.—March 31, R., Glasgow; April 7, Lyceum, Edinburgh.
CARNIVAL, March 31, Empire, Swindon; April 7, Court, Wigan.
CARRINGTON (MURRAY) CO.—March 31, Grand, Wolverhampton; April 7, W.G., New Brighton.
CAT AND CANARY.—March 31, Shakespeare, Liverpool; April 7, O.H., Burnley.
CATHERINE.—March 31, Grand, Southampton; April 7, T.R., Hanley.
CHALLENOR, BROMLEY.—March 31, T.R., Exeter.
CHARLEY'S AUNT.—March 31, Royal, St. Helens.
COMPTON COMEDY CO. — March 31, Grand, Falkirk; April 7, Royal, York.
COUSIN FROM NOWHERE.—March 31, Grand, Swansea; April 7, T.R., Bury.
DANCERS, THE. — March 24, Royal, York.
DEANE (HAMILTON) CO. — March 31, Hippo., Altrincham; April 7, Hippo., Altrincham.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—March 31, T.H., Coleraine.
DORAN, CHARLES.—March 31, O.H., Coventry; April 7, Borough, Stratford.
D'OYLY CARTE OPERA CO.—March 31, Empire, W. Hartlepool; April 7, Hippo., Darlington.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—March 31, T.R., Hyde; April 7, H.M., Carlisle.
EDGE O' BEYOND. — March 31, Met., Bootle.
FIRES OF FATE.—March 31, Lyceum, Ipswich.
FLAME, THE.—March 31, Royal, Bournemouth; April 7, Royal, Portsmouth.
FORBES-ROBERTSON, F.—March 31, Gaiety, Ayr; April 7, Empire, Preston.
FRIEND OF THE PEOPLE.—March 31, W.G., New Brighton; April 7, Grand, Oldham.
GABRIELLE.—March 31, H.M., Aberdeen; April 7, O.H., Perth.
GEISHA.—March 31, O.H., Manchester.
GODWIN-HALLETT OPERA CO.—March 31, Alhambra, Shotton; April 7, O.H., Scarborough.
GOOD LUCK.—March 31, Lyceum, Edinburgh; April 7, T.R., Glasgow.
GREEN GODDESS, THE. — March 31, King's, Edinburgh; April 7, Alhambra, Glasgow.
HARRISON FREWIN OPERA CO. — March 31, G., Aberavon.
HINTON, ARTHUR.—March 31, Paisley.
HONOURABLE MR. TAWNISH, THE.—March 31, Newport; April 7, Prince's, Bristol.
HORSFIELD, DAUNT, & MITCHELSON REP. CO.—March 31, O.H., Middlesbrough.
IMPERIAL OPERA.—March 31, Borough, Stratford; April 7, County T., St. Albans.
IRENE.—March 31, Hippo., Brighton.
J. BAKER HOWARD CO.—March 31, Pal., Arnfield Plain; April 7, Olympia, Merton.
J. GRAND ANDERSON CO.—March 31, South Parade, Southsea; April 7, South Parade Pier, Southsea.
JEFFERSONS, THE.—March 31, Corona T., Crosby; April 7, Grand, Lancaster.
KATINKA.—March 31, P.O.W., Birmingham; April 7, Palace, Manchester.
KNAVE OF DIAMONDS. — March 31, Court, Warrington.
LADY OF THE ROSE, THE.—March 31, Empire, Preston; April 7, T.R., Bolton.
LADY OF THE ROSE, THE.—March 31, T.R., Chatham; April 7, Empire, Penge.
LAST WARNING, THE. — March 31, Hippo., Ilford.
LIE, THE.—March 31, Devonshire Park, Eastbourne; April 7, Gaiety, Hastings.
LIKES OF HER, THE. — March 31, Gaiety, Hastings; April 7, Royal, Chatham.
LILAC TIME.—March 31, Court, Liverpool; April 7, Grand, Wolverhampton.
LILIES OF THE FIELD, THE (DEE CEE).—March 31, Palace, Westcliff; April 7, Lyceum, Newport.
LITTLE BIT OF FLUFF.—March 31, O.H., Blackpool; April 7, P.O.W., Grimsby.
LITTLE DUCHESS.—March 31, Alhambra, Barnsley; April 7, Walsall.
LITTLE MISS PUCK.—March 31, Empire, Swansea.
LITTLE NELLIE KELLY.—March 31, Golders Green.
LOVE MATCH.—March 31, Empire, Stratford; April 7, Finsbury Park.
MACDONA PLAYERS.—March 31, Playhouse, Cardiff; April 7, Playhouse, Cardiff.
MAGICIAN, THE.—April 7, Southsea.
MAID OF THE MOUNTAINS.—March 31, Grand, Luton.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—March 31, T.R., Mansfield; April 7, Salisbury.
MATHESON LANG.—March 31, Alhambra, Glasgow; April 7, King's, Edinburgh.
MERRY WIDOW.—March 31, T.R., Birmingham; April 7, Lyceum, Sheffield.
MR. PIM PASSES BY.—March 31, West Pier, Brighton.
NEILSON-TERRY, PHYLLIS.—March 31, T.R., Nottingham; April 7, Court, Liverpool.
NEW SHAKESPEARE CO.—March 31, Wimbledon Theatre; April 7, Wimbledon T.
NOVELLO (IVOR) CO.—March 31, T.R., Huddersfield; April 7, O.H., Harrogate.
OH! BETSY.—March 31, Palace, Maidstone.
O'MARA OPERA CO.—March 31, O.H., Kircaldy.
OUR BETTERS.—March 31, T.R., Brighton; April 7, Grand, Swansea.
OUTSIDER, THE.—March 31, O.H., Harrogate; April 7, O.H., Middlesbrough.
OUTWARD BOUND.—March 31, T.R., Portsmouth.
OVER THE HILL.—March 31, Grand, Aberavon; April 7, Empire, Swansea.
PADDY THE NEXT BEST THING.—March 31, T.R., Hanley; April 7, W.G., Blackpool.
PAINTING THE LILY.—March 31, Grand, Blackpool.
PARADISE ALLEY.—March 31, Argyle, Birkenhead.
PARTNERS AGAIN.—March 31, P.G., Folkestone; April 7, Royal, Exeter.
PETER PAN.—March 31, O.H., Leicester; April 7, Prince's, Manchester.
PHI-PHI.—March 31, New, Cambridge; April 7, New, Northampton.
PRISONER OF ZENDA. — March 31, Grand, Wolverhampton; April 7, W.G., New Brighton.
PRIVATE SECRETARY. — March 31, County, Shrewsbury.
QUALITY STREET.—March 31, T.R., Lincoln; April 7, Grand, Hull.
RAYNOR REPERTORY CO.—March 31, Palace Pier, Brighton; April 7, Alex., Birmingham.
RETURN OF SHERLOCK HOLMES.—March 31, Gaiety, Dublin; April 7, O.H., Belfast.
ROMANCE.—March 31, T.R., Bury; April 7, Dewsbury.
ROTHESAY ENTERTAINERS.—March 31, Palace, Carlisle; April 7, Empress, Glasgow.
SALLY.—March 31, T.R., York.
SIMPLE SIMON'S BABY.—March 31, Royal, Aldershot.
SO THIS IS LONDON.—March 31, O.H., Belfast.
SPECIAL LICENCE.—March 31, King's, Glasgow; April 7, Hippo., Newcastle.
STOP FLIRTING.—March 31, Prince's, Manchester; April 7, New, Cardiff.
STORY OF THE ROSARY. — March 31, Grand, Brighton.
STREET SINGER. — March 31, Palace, Manchester.
SUNNY SOUTH.—March 31, Palace, Stroud.
SUNSHINE SALLY.—March 31, Empire, W. Bromwich.
SYBIL.—March 31, T.R., Worcester; April 7, Court, Warrington.
TERRY (FRED) CO.—March 31, King's, Hammersmith; April 7, Brixton T.
THREE BIRDS.—March 31, Empire, Peterborough; April 7, T.R., Norwich.
TICKET-OF-LEAVE MAN. — March 31, Coliseum, Ilkeston.
TONI.—March 31, P.O.W., Grimsby.
TONS OF MONEY.—March 31, Walsall; April 7, Worcester.
TONS OF MONEY (BLUE).—March 31, King's, Southsea; April 7, Edmonton.
WAY DOWN EAST.—March 31, Grand, Oldham.
WHAT EVERY WOMAN KNOWS.—March 31, Prince's, Bristol; April 7, T.R., Birmingham.
WHIRLED INTO HAPPINESS. — March 31, T.R., Norwich; April 7, Lyceum, Ipswich.
WIDOW'S HUSBAND.—March 31, O.H., Cork; April 7, Matlock.
YELLOW TICKET.—March 31, Royal, Bath.

REVUES.

ALL IN FAVOUR.—March 31, Empire, Newcastle.
APRIL SHOWERS. — March 31, South London Palace.
BARNSTORMERS.—March 31, Palace, Walthamstow.
BEAUTY QUEEN. — March 31, Grand, Lancaster; April 7, Royal, Aston.
BETTER AND BETTER.—March 31, Empire, Sunderland.
BILL OUT O' WORK.—March 31, Hippo., Nuneaton; April 7, Palace, Bradford.
BILLY.—March 31, King's, Manchester.
BRAIN WAVES.—March 31, Empire, Belfast; April 7, O.H., Londonderry.
BRILLIANTS.—March 31, T.R., Aston; April 7, Scunthorpe.
BUCKSHEE.—March 31, Royal, Sunderland.
BUZZ ALONG.—March 31,
CAPITAL LEVY.—March 31, Empire, Hackney.
CAPITAL LEVY.—March 31, Hippo., Ashton-under-Lyne.
ODDS AND ENDS.—March 31, O.H., Jersey.
CHARLIE GOES EAST.—March 31, St. Julian's, Jersey; April 7, Jubilee, Weymouth.
COPPER NOB.—March 31, Palace, Blackpool.
CRYSTALS.—March 31, Huddersfield; April 7, Leeds.
DANCING BARBER.—March 31, Empress, Brixton.
DASHES.—March 31, Palace, Bedlington.
DOWN SOUTH.—April 7, Palace, Attercliffe.
DRAWING THE DOLE.—March 31, Hippo., Gt. Yarmouth.
EPISODES.—March 31, Hippo., Norwich.
FAST AND FURIOUS.—March 31, Hippo., Derby; April 7, Empire, York.
FRENCH FOLLIES.—March 31, Hippo., Newcastle.
FLICKERS AND FLASHES.—March 31, Palace, Ramsgate.
FOOTBALL MATCH.—March 31, Palace, Blackpool; April 7, Palace, Halifax.
FORBIDDEN FRUIT.—March 31, Palace, Bradford; April 7, Palace, Burnley.
FUN SHOP.—March 31, Palace, Tottenham.
GINGER.—March 31, Palace, Hull.
GO-AS-YOU-PLEASE.—March 31, Hippo., Dover.
GOING SOME.—March 31, Hippo., Leeds.
GOODS, THE.—March 31, Hippo., Dover; April 7, Hippo., Eastbourne.
GOSSIPS AND GRUMBLES.—March 31, Pavilion, Ayr.
GUESS THE TITLE.—March 31, Empire, Gateshead; April 7, Pavilion Ayr.
HEADS OR TAILS!—March 31, Hippo., Poplar.
HIGH HEELS AND SILK STOCKINGS.—March 31, Metropole, Manchester; April 7, Hippo., Preston.
HONEYMOON GIRL.—March 31, Hippo., Portsmouth; April 7, Palace, Hammersmith.
IDEAS.—March 31, Edinburgh; April 7, Glasgow.
JIG SAW.—March 31, Hippo., Boscombe.
JOY BELLS.—March 31, New, Oxford.
KLU-KLUX-KLAN.—March 31, Empire, Croydon.
LAUGHTER UNLIMITED.—March 31, Hippo., Southampton.
LIZZIE.—March 31, Hippo., Bury; April 7, City, Leeds.
LOVE AND LAUGHTER.—March 31, Empire, New Cross.
LOVE SCHOOL.—April 7, Hippo., Derby.
MARGUERITE. — March 31, Walham Green; April 7, Southampton.
MIRRORS.—March 31, Oldham; April 7, Bristol.
MOVIE STAR. — March 31, Hippo., Wrexham.
MR. TOWER OF LONDON.—March 31, Stoll's, Leicester; April 7, Shepherd's Bush.
NINE O'CLOCK REVUE, THE.—March 31, Hippo., Darlington; April 7, P.O.W., Birmingham.
ODDS AND ENDS.—March 31, O.H., Jersey.
ONLY A JOKE.—March 31, Royal, North Shields; April 7, T.R., Blyth.
ON THE BOUNCE.—March 31, Metropole, Glasgow.
ON THE DOLE.—March 31, Hippo., Hulme; April 7, Pavilion, Liverpool.
PARISH RELIEF.—March 31, Grand, Doncaster.
PIT-PAT.—March 31, Palace, Bath.
POPS.—March 31, Hippo., Aston.
POPPIES.—March 31, Pontefract; April 7, T.R., Blackburn.
RADIOS.—March 31, Birmingham; April 7, Sheffield.
RAINBOW, THE.—March 31, Palace Camberwell.
ROUND THE TOWN.—March 31, Bedford, Camden Town.
ROUND UP, THE.—March 31, Empire, Newport.
SEEING LIFE.—March 31, Empire, Cardiff.
SHUFFLE ALONG.—March 31, Palace, East Ham.
SIDE SHOW.—March 31, Metropolitan.
SNACKS.—March 31, Crown, Eccles.
SNATCHES.—March 31, Hippo., St. Helens.
SPARE PARTS.—March 31, Empire, Kingston; April 7, Aldershot.
SPARKLETS.—March 31, King's, Kilmarnock.
STELLA.—March 31, H.M., Carlisle.
STOP YOUR NONSENSE.—March 31, Hippo., Chesterfield.
SURPASSING SHOW.—March 31, Hippo., Manchester.
TAKE A REST.—March 31, Grand, Plymouth.
TALK OF THE TOWN.—March 31, Hippo., Aldershot.
THERE YOU ARE, THEN.—March 31, Tivoli, Barrow.
TIP-TOP TOPICS. — March 31, Hippo., Wolverhampton.
TONS OF FUN.—March 31, Grand, Clapham.
TRUMPS.—March 31, Alhambra, Leith.
VISIONS.—March 31, Empire, Bristol.
UNEMPLOYED.—March 31, Queen's Park, Manchester.
VANITIES.—March 31, Palace, Camberwell.
WAKE UP.—March 31, Hippo., Birkenhead.
WEEK IN A NIGHT.—March 31, Tivoli, Aberdeen; T.R., Edinburgh.
WHAT A NIGHT!—March 31, Palace, Palace, Chatham.
WILD OATS.—March 31, R., Edinburgh.
WINNERS.—March 31, Empress, Glasgow; April 7, Hippo., Stockton.
ZIP.—March 31, Palace, Southampton.

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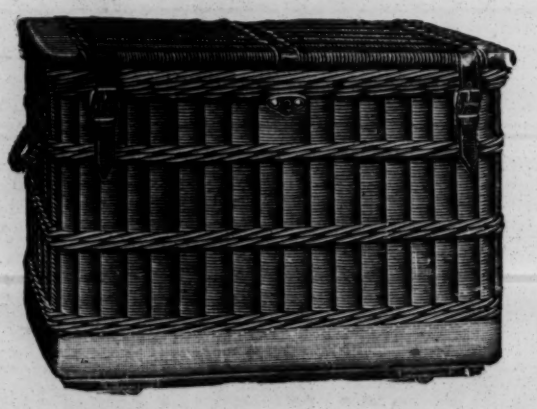
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CALLS FOR APRIL 7, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Grock & Partner, Edna Thomas, Lydia Lopokova & Co., Coram & Jerry, Power & Bendon, Woltard, Edgar Curtis, Gina Dory, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Scott Sanders, Barker & Wynne, Harry Herbert, Joe Boganny & Co., Clarkson Rose, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Herbert La Martine, George Formby, Junr., Zelda & Freda Jensen, Les Trombettas, Jerez & Ford, Norman Carroll, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Fyne & Hurley, Penrose & Whitlock Malvina, Les Germaines, Polly Meadows Samson, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Serlany Troupe, Dan Leno, Junr., George & Butcher, Parlane & Mac, Jerry & Co., A Whirl of Girls, Bioscope.
(Matinees, Monday and Tuesday.)

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Harry Tate in "Broadcasting," Little Tich, Beryl Beresford, Gresham Singers, Neil McKay, The Kaeths, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20 including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, April 7, 1924.

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NEW OXFORD THEATRE.
"The Romance of a Queen" Picture.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Harry Slingsby to present "Zip."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Tommy Mostol (by arrangement with Moss Empires, Ltd.) to present "Jig Saw."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Alfred Zeitlin & Paul Murray to present "The Dancing Barber."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Macdonald & Young to present "The Maid of the Mountains."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Emlyn Productions Ltd. to present "Shuffle Along."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Fred D. Neilson to present "Unemployed."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
The "Osborne" Productions to present "April Showers."

THE METROPOLITAN.
Rehearsal at 12.15 p.m. for—
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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

WEEKLY REPORT.
Cost of maintenance of Benevolent Institution, about £56. Number of old artists residing there, 46 (ladies 12, men 34). Amount of weekly pensions, £62 3s. 9d. Number of pensioners, 97. Amount of grants, loans, fares, &c., £13 14s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

PETER McSWEENEY.
(*See paragraph on this page.*)

FOOTLIGHT FLASHES.

THE WINNER!

There is no doubt about it. "Horsey, Keep Your Tail Up!" is *the* winner of the year in novelty song connection. It got there in record time, and now it is everybody's favourite.

BACKING IT.

Fred Barnes backed "Horsey" last week, and had a nice win at Willesden Hippodrome in consequence. He had the whole house with him at the finish, and scored a success equal, if not superior, to his previous best. And in Fred Barnes' case that is saying something.

ROYAL FAVOUR.

The String Band of H.M. Irish Guards played "Bambolina" and "Gigolette" to Their Majesties the King and Queen and a select party at Buckingham Palace recently. These two attractive numbers—from "The Three Graces" score—were much appreciated. Lieutenant Hassell conducted.

ANOTHER SUCCESS.

Talbot O'Farrell's programme shows one success after another. The Irish entertainer's latest hit is "Wonderful Kingdom of Dreams," a ballad of high merit written and composed by George Arthurs and J. A. Tunbridge.

IN PREPARATION.

Dorothy Ward has a nice selection of numbers ready for early exploitation. Miss Ward's remarkable success with Feldman songs in pantomime will be recalled. Her new programme will provide another artistic sensation.

DELIGHTFUL.

Those who have been fortunate enough to hear Daisy Wood in her latest Feldman number, "A Smile Will Go a Long, Long Way," sum her performance up in the one word—delightful. It shows Miss Wood at her artistic best.

"DANCING TIME."

In "Dancing Time," which proved very popular at the Metropolitan last week, Esta Stella proved an immense attraction in "I'm Wild About Wild Men." Wilfred Essex and Jimmy Jewel have taken up several Feldman numbers for inclusion in this bright production.

BRIGHT.

A bright performer, Renda Rudd, with two bright numbers—"In Our Parlour" and "They Can't Charge Us For That"—furnishes a sparkling performance. Miss Rudd is adding more Feldmanism to her rep.

DISTINCTIVE.

Emile Hayes makes a distinctive feature of "Say It While Dancing." This artist also has new Feldman material in rehearsal.

BIGGER THAN EVER.

Although he has had a long and successful run with "Leave Me With a Smile," Bert Errol tells us that it proved a bigger hit than ever at the Holborn Empire last week. It is a charming number charmingly featured by the famous lady impersonator.

LILY MORRIS'

Sensational Success

HEAR HER AT

VICTORIA PALACE,

THIS WEEK

IN

"TURNED UP"

ALSO

Featured with Outstanding Success in Albert De Courville's Palladium Revue, "The Whirl of the World,"

BY

WALTER WILLIAMS

B. FELDMAN & CO.

SIDNEY BRAY.
(*See paragraph on this page.*)

FOOTLIGHT FLASHES.

JUST OVER.

Olive Carew, a new American artist, has arranged to feature "Dancing Dan" and "That Red Head Gal."

SUCCESS IN NEW SHOW.

Hart and O'Brien scored heavily in Frank E. Frank's new show, which opened at the Tivoli, Barrow, the other week. Their musical offering included "Keep Off My Shoes!" "Reuben, Reuben, Where Have You Been?" and "Bebe."

HIS FAVOURITES.

Ventom Swift, who looked over our new numbers the other day, made a varied selection, which included "When Will the Sun Shine for Me?" "Broadway Strut," and "I'm Worse." Mr. Swift considers the three named numbers excellent.

TOURING IRELAND.

Paul Gordon is at present touring Ireland with "The Cabaret Follies." He writes most enthusiastically of Feldman numbers generally, and the following list in particular, all of which are big hits for him: "Leave Me with a Smile," "They Can't Charge us for That," "I Ain't Going Back to Nowhere," and "Canadian Capers." Mr. Gordon is adding "Reuben, Reuben, Where have you Been?" and "A Smile Will Go a Long, Long Way."

A FURORE.

"Turned Up" is creating a sensation wherever Lily Morris goes. The popular performer is an artist of outstanding ability, and in her new song she has a song after her own heart. Her last week's message: "'Turned Up' again a furore" might be repeated each week.

SPECIALITY DANCES.

For their speciality dances, which prove so attractive to London Club patrons, The Australs use "Oh! Gee, Oh! Gosh," and "Nellie Kelly, I Love You." The Australs prove once more the truth of our slogan: "Feldman music fits the dance."

A GREAT "DOUBLE."

At this season of the year "doubles" are popular features—we mean the racing variety; the other kind is always popular!

Peter M[illegible]ney and Sidney Bray, whose photo[illegible]phs we reproduce today, provide another always popular "double." Their act is light, bright and varied, and their songs are put over in highly attractive style. Just now they have something very special in the song line, two of their numbers being "When Will the Sun Shine for Me?" (a delightful ballad), and "Horsey, Keep Your Tail Up" (the novelty number of 1924).

IN "PIT-PAT."

May Edney, in the above-named (W. S. Lyons) production, contributes "I'm Wild about Wild Men," "All the Girls are Fond of a Sailor," "Tomorrow," and "A Smile Will Go a Long, Long Way." There is no question of her success with the numbers. They are splendidly handled and score right heavily.

Back Feldmanism and be on Winners Always.

London: Printed for the Proprietors of "The Era," Limited, 35, Wellington Street, Strand, W.C., by [illegible] 3-9, Dane-street, High Holborn. Wednesday, April 2, 1924.